



VOL. XIX—No. 4.

CHICAGO, JULY, 1897.

TERMS { \$2 per year, in advance.
Single copies, 20 cents.

THE PROPRIETOR BECOMES A TOURIST.

NO. I.—BY A. K. TAYLOR.



H, YES, he would do it. No reason in the world why he shouldn't if he wanted to. Hadn't had any fun for a long time and now was a grand chance; so he decided without further delay.

He was John Manfield, printer—in fact, an employing printer in comfortable circumstances, a master of his calling. What he decided to do was to become a tramp printer—a tourist. I said above that he was an employing printer in comfortable circumstances. For fear that that statement might not meet with ready credence, I will further explain that he had been in business for himself for a number of years, and not having made much headway in this world's goods, had kept at work in a half-hearted sort of way, just getting a fair living out of his business, when, by the death of a relative, he came into the possession of some money. With a portion of this money he refitted his plant, and profiting by the experience of former years and with the advantage of a working capital he so reorganized and rejuvenated his business that it was turned into a paying investment, and was working smoothly in a business-like way when the proprietor left his office in the hands of his cousin, who was identified with him in the management, and taking a goodly amount of money out of bank, went forth to see the world from the standpoint of the tramp. With this prefatory explanation I will withdraw after introducing Mr. John Manfield, printer, who will tell the story of his travels in his own words.

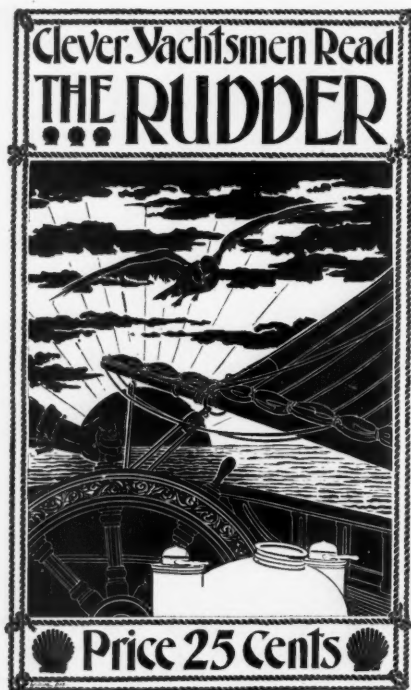
The first place I stopped after leaving home was a good distance away, where I thought that I would

not be known. It was in St. Louis. I arrived there at 9:30 at night, and went to a first-class hotel, where I had supper, and then went to bed. In the morning after breakfast I took my grip containing my disreputable outfit, and looked around to find a place where I could change my clothes in order to appear as a tourist in good standing. I did not think it advisable to do this at my hotel. Such a place was offered by a barber who had bath-rooms also, and in order to avoid suspicion I gave him an insight into my plans, and a sufficient amount of money for the privilege of using his rooms every day of my stay in the city to convince him that I was traveling incog.

When I had effected the change I surprised even myself. I was a tramp in the last stages. The only thing lacking was the usual two weeks' growth of beard, but I concluded that time would remedy that defect, so I went forth to search for work. I had so often heard the story told by tourists in want of a job that I had no trouble at all in remembering the formula. I first tried an office on one of the side streets. Here the whole business was done in one room. A dirty looking specimen of a boy was kicking off a job of dodgers on an eighth medium. In answer to my question he announced that the boss was out and he didn't know when he would be back. But I might call again in the afternoon.

The next place I stopped I had better fortune. I only asked for enough work to pay for a square meal, and was rewarded by being taken on as long as their rush lasted. I was put to work throwing in a case, as I was in the composing room. The quad box was about half full of pi, broken leads, etc. I came near getting discharged for wasting

valuable time by trying to sort it out and put my case to rights. The man who by general consent seemed to be the foreman, although I never found out how he should have acquired that honor, told me that the sooner that I got to work the better. The case was good enough for him, and he guessed that it would do for me. I somewhat appeased his wrath by getting up a fair string of clean proof.



POSTER DESIGN BY THOMSON WILLING.

When noon came I was advanced enough money to get my dinner, but I didn't like the idea of going to a respectable restaurant in my disreputable attire, nor did I like the idea of eating at the fourth-rate restaurants which my kind usually frequented, so I bought some fruit at the corner stand and returned to the office a half hour before work began.

I wandered into the pressroom to look around. One of the feeders was eating his dinner. I picked up a sheet on one of the job presses; it was a professional corner on a packet note-head, linen paper. Although a black Gothic letter, it was running woefully gray. "Don't look very black, does it," I remarked to the feeder. "No," he replied, "but it's the blackest you can get it to look on linen paper," he said, as he added unto himself a large section of pie. "Bad ink?" I inquired. "Oh, the ink's all right; but black ink is always gray on rough paper," upon which statement he rested his case. I looked at the rollers and found them larger than the gudgeons, so that the type sunk into them instead of lightly touching them. I took a pair of shears and cut four or five strips of cardboard and pasted them on the bearers until I had gotten them

the right height, and very materially improved the appearance of the job. A few days later I was rewarded by receiving an old pair of pants, somewhat better than the ones I was wearing, as a mark of appreciation from the feeder I had befriended. I wore them the rest of my stay at that office, but reserved my older pair to inspire sympathy at the hands of those from whom I would seek employment.

The pressfeeder didn't grasp the principle of my work on the press with the misfit rollers, for one day he showed me a sheet worked in fairly good ultramarine blue and said that he had pasted so much cardboard on the bearers that it bore the impression off the form, and still he couldn't match the copy in color, which, by the way, happened to have been printed in bronze-blue. He seemed greatly relieved when I explained matters to him.

Written for THE INLAND PRINTER.

CHANGES FROM COPY BY PROOFREADERS.

BY F. HORACE TEALL.

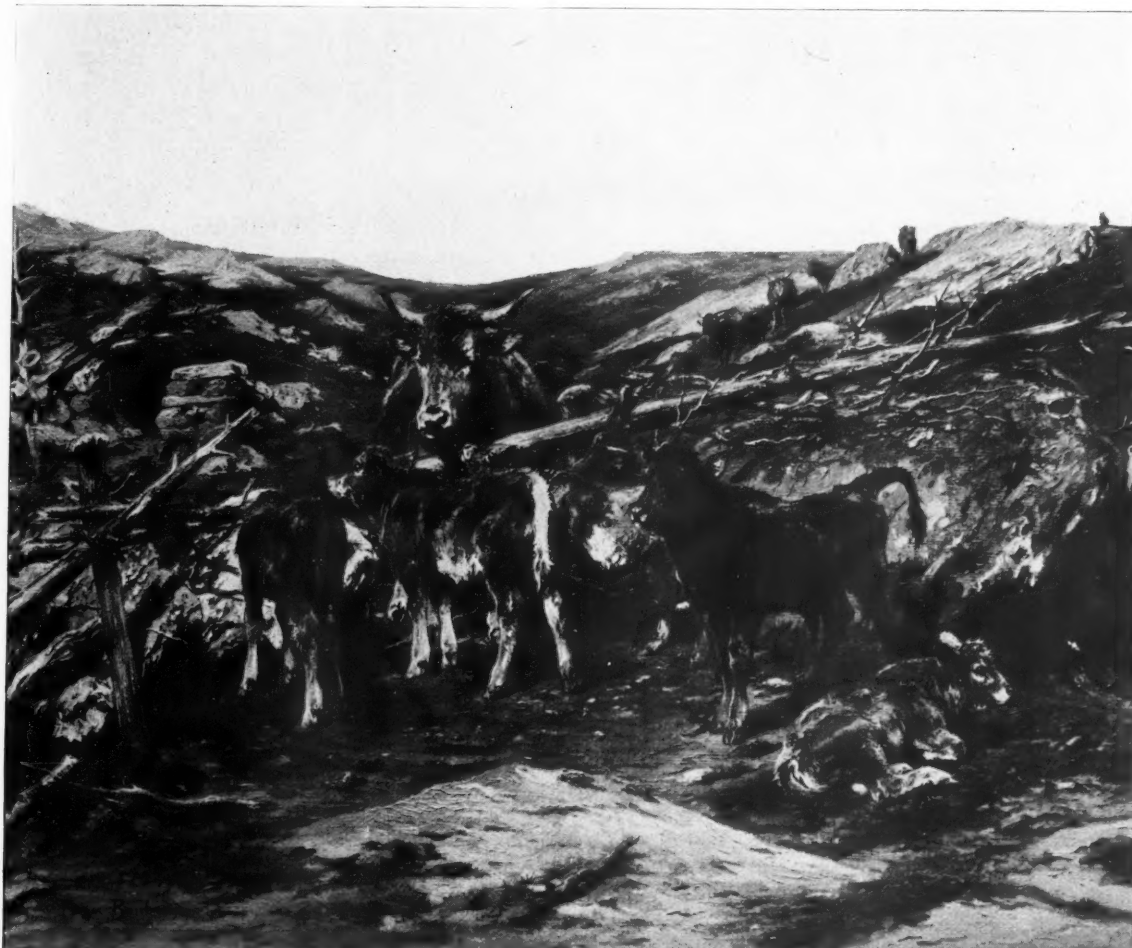
SOME years ago Mr. Charles Colburn, formerly Secretary of Typographical Union No. 6, told the writer a story of the time when he read proof on the New York *Tribune*. Mr. Charles A. Dana was then one of the editors of that paper. One day he was annoyed at finding that something appeared in print different from what he had written, and told Mr. Colburn very emphatically that his copy must never be changed. The very next day Mr. Dana wrote a sentence that simply could not be left as it was written, and on its submission to him he had to acknowledge that his instruction to follow copy invariably must be modified, in the letter at least, though the spirit of the order was not and could not be properly held to forbid changes where they were plainly compulsory. Probably Mr. Colburn knew this latter fact as well as any one could know it, but he was sufficiently diplomatic to perceive the advantage of a distinct mutual understanding.

Two facts are clearly illustrated by this occurrence. Editors are commonly and very properly averse to having liberties taken with their work, and the proofreader should be—as he generally is—very cautious in this matter. But even the most careful editor sometimes sends manuscript to the printer in which there are errors of accident, too evident to be anything but errors, and in these cases the proofreader who does not correct them is remiss in his service.

So far our proofreader is left "between the devil and the deep sea," or, in the words of a suggested amendment to bring the saying up to date, "between the bicycle and the trolley." He must not take liberties in the way of changing, and he should make changes when they are really necessary. This is not truly paradoxical, however. It

merely constitutes a clear statement of fact, with natural limitation. A solution of the difficulty involved, so that conscientious work might be done by the reader, without fear of misunderstanding or of incurring unjust censure, would be highly advantageous, but seems impossible, because of the vast amount of detail in question, and most largely because of the many differences of opinion that exist with reference to correct diction. Here seems to be the point least easily decided. When should

to say, they result sometimes from obfuscation of the editorial mind. They occur mostly when the logical subject of the verb consists of a number of words, especially when the word just before the verb is a noun. In some cases of involved locution it is not so easy to decide whether a singular or a plural verb is required. When this is so, especially if the reader is not fully prepared to state instantly and clearly his reason for change, the safe procedure undoubtedly consists in following copy. Let



CATTLE.

Photo by Pach Bros.

From painting by Rosa Bonheur, in the Metropolitan Museum of Art, New York.

the reader leave the words just as he finds them, and when should he change them? It would take a book to give an answer to this question for every possible occurrence, but even what is possible in the scope of our article may be sufficiently suggestive to be useful.

Probably no point of diction is more generally agreed upon than that a singular noun should be accompanied by a singular verb, and that plurals should be similarly associated. Violations of this are not uncommon in print, however, and, strange

him be qualified to distinguish between instances of mere *lapsus calami* and those of possible or probable difference of opinion between himself and the editor, and in the one case change and in the other follow copy, and he is safe in either case.

An editor on an evening paper recently wrote a head-line, "Indian and Other Legislation which were Included." No really competent proofreader would allow this to pass uncorrected, unless as pure accident, for it is one of the clearest cases of conflicting numbers. It was legislation that *was*

passed, and the inclusion of various kinds in the logical subject does not alter the grammatical subject in number. It is an anomaly that one who can write such bad grammar can be a responsible editor, but he who did it is a successful editor, and he mixes his numbers in this way frequently. Another instance of this kind was the sentence in a prominent literary paper, "Almost nine months were devoted to the printing." Beyond question, "almost nine months" is simply one period of time, and should have the singular verb. On the contrary, there is considerable difference of opinion with reference to the grammatical number of such a subject as "nine months," some considering it merely a single period of time, as it surely is logically, and others insisting upon preserving the grammatical agreement of mere form. Many other expressions like that just mentioned may be placed in the same category of disagreement. Such, for instance, is the naming of a sum of money in words the last of which is plural, as "dollars," in which case it is not uncommon to find insistence upon the use of a plural verb, as if a number of individual dollar coins were meant, which is seldom true. When the proofreader is allowed to decide these matters without question, as he might well be if his competency is fully ascertained, all is well; but if this be not allowed, as it commonly is not, he should seek assurance that the editor or writer knows his own mind on the subject and act accordingly.

When we come to advertisements, in such matters as grammatical agreement, as well as in all other details of language, the way is easy for the proofreader who recognizes the fact that customers must be humored, for he can mostly pass an exact reproduction of errors of all sorts from copy. It is true that many newspaper publishers announce a policy of editing advertisements, but advertisers' whims have to be allowed full sway in the majority of establishments. One newspaper is prominently in mind as this is written whose publisher makes a special point of editing advertisements, in which nevertheless very bad use of words, and bad spelling as judged by the system of the paper, must be allowed if the advertiser wishes it. Here is an instance. Advertisement copy read as follows: "The international race from Paris to Marseille and back, for horseless carriages, were won," etc. The proofreader altered this to "Marseilles" and "was"; the advertiser, on a proof sent to him, changed it back to agree with copy, and it was so printed. Now, the name "Marseille" was right enough if wanted, being the French form; but it would be better for all concerned within the establishment if the proofreader could correct such an expression as "the race were won," and be sure that thus he was doing right. Otherwise he may be censured at almost any minute for doing just

what such occurrences teach him to do, and lead him to judge that he is expected to do.

These instances are typical of common experience, and may afford a good hint of the reader's safest course—namely, to change when copy is very plainly wrong, but to be careful not to take liberties.

Written for THE INLAND PRINTER.

ELECTROTYPING—THE BATTERY.

NO. II.—BY C. S. PARTRIDGE.

ELECTROTYPING as applied to the manufacture of printing plates may be briefly described as follows: A mold of the object to be copied is taken in beeswax and suspended together with a plate of copper in an acidulated solution of copper sulphate. The mold is attached to the negative pole of a battery or dynamo and the copper plate to the positive pole. The electric current passing through the bath decomposes the solution and sets the copper free on the wax mold, depositing it in an unbroken sheet. When the copper shell has become of sufficient thickness it is removed from the mold, strengthened with a backing of soft metal, straightened, shaved, trimmed and blocked, and is then ready for the printing press. As thus described the process is apparently a simple one; but it is, in fact, an art which demands a high degree of manipulative skill and the closest attention to detail.

The electric current which makes the electrotype possible must be of a certain strength and tension. If too strong or too weak the deposited copper would be brittle, crystalline or spongy, and unsuitable for electrotypes. It is obvious, therefore, that the source of electricity is a most important consideration. The dynamo is now so generally employed for electrotyping that a detailed description of the galvanic battery would seem to be out of place were it not for the fact that there are possible conditions under which the battery may still be found useful—such, for instance, as small experimental work, the deposition of copper during the night, or under other circumstances where power for operating the dynamo is not available.

In discussing the galvanic battery no effort will be made to consider the theory either of its action or the effect of the current on the solution. It will be sufficient to consider simply those facts a knowledge of which is essential to the successful practice of electrotyping. A plate of zinc and a plate of silver immersed in acidulated water and connected together with a wire will generate a current of electricity, and if this current is passed through a copper sulphate solution under proper conditions the solution will be decomposed. Why this is so and how it is done are matters concerning which various theories have been published in

books devoted to these subjects and to which the reader is respectfully referred.

While a scientific education is not essential to the successful practice of the electrotypist's art, he should possess a sufficient knowledge of chemistry and of the principles of electro-metallurgy to enable him to properly prepare and care for his solutions and to recognize the cause and apply the remedy for the difficulties which will occasionally confront him. It is essential, also, that the student of this subject shall become familiar with certain technical terms which are unavoidable in a discussion of the subject. The following list will be found to contain most of the words and terms peculiar to electrotyping:

Positive plate, the active element (zinc) of the battery. *Negative plate*, the inactive (silver) element of the battery. *Positive pole*, the wire attached to the silver plate by which the current leaves the battery. *Negative pole*, the wire attached to the zinc plate by which the current returns to the battery. *Electrodes*, the copper rods or wires which carry the current from the battery or dynamo to the depositing vat. *Anode*, the pole or plate by which the current enters the solution. *Cathode*, the wax mold or other surface receiving the deposit and by which the current leaves the solution. *Volt*, the unit of electro-motive force. *Ampere*, the unit of current strength. *Watt*, a current of one ampere at the pressure of one volt.

There is hardly any limit to the number and variety of galvanic batteries extant, but for various reasons the one invented by Mr. Alfred Smee and bearing his name has been found most suitable for electrotyping. When a plate of copper and a plate of zinc are immersed in acidulated water and connected together with a wire, a current of electricity will at once begin to circulate, starting at the zinc, or positive plate; passing through the fluid to the copper, or negative plate, and thence through the connecting wire back to the zinc. The current thus generated is at first powerful, but gradually decreases in strength and finally ceases altogether, owing partly to so-called local action in the zinc plate and partly to the adherence of hydrogen bubbles to the copper plate, which have the effect of insulating it. The local action referred to is caused by particles of other metals, such as lead and tin, which are nearly always present in zinc to a greater or less extent. These foreign metals form minute but independent batteries in themselves, which serve to rapidly dissolve the zinc. This local action may be minimized by amalgamating the zinc plate with mercury, which is done in the following manner: After thorough cleaning with caustic potash or dilute sulphuric acid, the zinc plate is placed in a shallow vessel and every part of its surface carefully coated with

mercury mixed with a little sulphuric acid. The coating may be applied with a flannel cloth tied to a stick or in any convenient manner, and should be well rubbed in.

The adherence of hydrogen bubbles to the copper plate may be prevented to a large extent by roughening its surface. Mr. Smee improved upon this plan by substituting a silver plate for the copper plate and roughening the surface of the silver by platinizing. The first cost of silver plates is considerable and platinizing is also an expensive process, but the Smee battery is so far superior to the zinc-copper battery for electrotyping that the difference in first cost is a matter of small consequence. Solid silver plates are seldom employed in the battery, heavily plated copper plates having been found to answer the purpose nearly as well. Platinizing is effected by suspending the silver plate in a saturated solution of bichloride of platinum and acidulated water in the proportion of one part solution to thirty parts water. In the same vessel opposite the silver plate is a porous cell containing sulphuric acid and water (1 to 10) with a zinc plate suspended in it. On connecting the zinc and silver plates with a wire the platinum in the solution will be deposited on the silver plate in the form of a nearly black powder, which roughens the surface of the plate and effectually prevents the adherence of hydrogen bubbles.

A battery may consist of one or more sets of plates, the number and size of plates to be determined by the amount of work to be performed. To produce the best results the surface of the zinc element in the battery should equal the cathode surface in the depositing bath. That is to say, if it is desired to deposit copper on four molds at one time, each one square foot in area, then the battery should contain an equal area of zinc surface; a convenient size for the plates in a battery of this capacity would be 12 by 12 inches. A battery made up of four zinc and two silver plates, each twelve inches square, would deposit a good quality of copper over eight square feet of area.

The electro-motive force of one Smee cell is sufficient to deposit copper on shallow molds, and there is, therefore, no necessity for employing more than one cell for ordinary electrotyping, but care should be taken to make the cell large enough to accommodate a sufficient number of zinc plates to equal the area of the molds in the depositing bath. In this connection it may be explained that while a strong current may be employed in electrotyping, but very little tension or electro-motive force is required, and it is well to remember that the size of the battery or the number of plates it contains, have nothing to do with its electro-motive force or the pushing power of its current. A cell of one quart capacity has the same E. M. F. as one of 100 gallons, but the strength or quantity of current

depends on the area of zinc surface attached. It is, therefore, essential in making up a battery for electrotyping to connect all the zinc plates to one electrode, and all the silver plates to the other. As before stated, the E. M. F. of one cell is sufficient for ordinary electrotyping; but for such work as steel or nickel facing, one cell would not have sufficient power to overcome the resistance offered by the iron or nickel solutions, and it becomes necessary to couple two or more cells together by connecting the zincs of one cell with the silvers of the other. In this way the power of the battery to overcome resistance is increased in proportion to the number of cells employed, but the strength of the current remains the same unless the area of zinc surface attached should also be increased.

In Fig. 1 is illustrated a single-cell battery showing the electrode and cross-rods for supporting the zinc and silver plates. This cell is 18 inches long, 18 inches deep, and 16 inches wide, and is

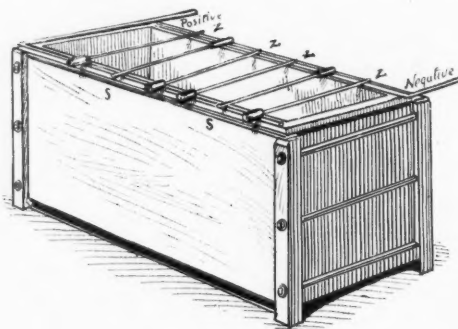


FIG. 1.
ELECTROTYPE BATTERY.

designed for four zinc and two silver plates, each 12 inches square. This battery is large enough to deposit from eight to ten feet of copper at a time. The electrodes are $\frac{3}{4}$ -inch copper rods, and the cross-rods are $\frac{1}{2}$ -inch in diameter. The vat is constructed of pine or white wood planks, bolted together, and is lined with asphaltum.

To obtain satisfactory shells at a minimum expense, the battery should receive careful attention. The zinc plates must be kept thoroughly amalgamated to prevent waste. With this object in view the plates should be frequently examined, and when dark spots are observed the plate should be reamalgamated. When not in action the zinc plates should always be removed from the cell. The battery should be stirred as often as every other day to equalize the solution, which becomes dense from the addition of sulphate of zinc. A little acid and water must also be added from time to time to keep up the strength of the battery. In mixing acid and water the acid should always be added to the water, and should be done very slowly and carefully to avoid sudden heat and consequent danger of explosion. The silver plates require very little

attention except an occasional washing, but should be platinized two or three times a year if in constant use.

After being in action about a week the battery usually becomes so impregnated with sulphate of zinc that the addition of acid has little or no effect upon it. If the quantity of sulphate becomes excessive, it will crystallize on the positive element and entirely stop the action of the battery. When such conditions appear, it is better to throw away the contents of the battery than to attempt a remedy.

(To be continued.)

Written for THE INLAND PRINTER.

THE DISCOURAGEMENTS OF A TYPESETTING MACHINE INVENTOR.

BY CHARLES H. COCHRANE.

THE general public has no conception of the amount of labor and contriving involved in the development of a typesetting machine. Even printers usually fail to realize the enormous amount of study required, and the numerous and intricate problems that must be solved before a complete mechanism can be obtained. We know in a general way that Mergenthaler spent twenty years in perfecting the linotype; that Thorne was occupied nearly as long in bringing out his machine; that the Empire mechanism was developed as the Burr machine, abandoned, taken up again and perfected by the present proprietors; that the Rogers typograph people wasted half a dozen years and a lot of money in finding out that they could not buck against the Mergenthaler patents; that the Chadwick machine has been seven or eight years developing, and has cost over \$60,000, though it is by far the simplest in its conception; that the Paige machine wrecked several men financially and almost mentally; that the Lanston machine has been ten years developing; and that the Sears machine people are not yet ready for the market, though they have been experimenting some half dozen years. These facts afford us some notion of the up-hill work necessary to perfect a commercial machine for such arduous duties as those which attend a mechanical compositor.

A deeper insight into the difficulties that attend inventions of this sort was recently obtained by the writer in an interview with an unknown inventor, who several years ago devoted some study to the problem of a new machine, and after learning some of the difficulties, abandoned the attempt. The story of his endeavors was told somewhat as follows: "About 1885 I became impressed with the idea that I could build a much simpler composing machine than the linotype, and, having some leisure as well as mechanical experience, I set myself to work at the task. I began with a form of typewriter designed to impress the letters deeply into

a strip of paper, so as to form a matrix for a line, from which a slug could be cast for printing. I succeeded in designing a typewriter with a differential feed, probably somewhat similar to that now used with the Sears typo-matrix machine, and which was recently described in *THE INLAND PRINTER*.

"I divided the various letters and characters of the alphabet into six widths, and arranged a device which would cause the paper strip to travel the proper distance for a letter, according to which of the six widths it was designed for. Having figured out this machine on paper, and developed the drawings sufficiently to satisfy myself that it would work, I began to experiment with casting the line or slug. I impressed a line deeply in strips of paper of all sorts and qualities, and made casts from the impressions. None of them were sufficiently sharp and clear to be satisfactory, and I have since learned that Mergenthaler experimented in the same field with a like result, while other machines that proposed to indent a paper matrix proved impractical.

"I at length came to the conclusion that it would be necessary to use a strip of some thin soft metal in place of the paper strip. I imagine that this same difficulty of securing a good cast from paper caused the linotype people to adopt the brass matrices now used on their machines.

"Being of the opinion that experimenting with metal strips would be a costly and tedious matter, I decided at this point to lay aside that line of research for a period, and to attack the self-justifying problem. My method of accomplishing this was to leave a space of about two ems between each word impressed on the strip. In this two-em space I formed a V-shaped pucker in the strip. When a line was completed the strip was cut off, and the strip could be contracted to the exact width of line by partially closing the V-shaped puckers. The piece of strip cut off was constructed so as to form the face of the mold. I suspect that it would have been proved very difficult to keep this puckered strip in correct position during the cast. I never figured out completely how it could be done, though I had an arrangement to experiment with as a starter. You see this was one of those things that you could not expect to get right except by patient experimenting.

"When I had got thus far I switched off and designed a metal-pot, pump and mold. These were comparatively easy, but I realized that they were a good deal like those employed on the linotype, and that I might be running up against their patents. [This set me to looking up Mergenthaler's patents, and I soon found out what everybody in the trade knows since their legal victory over the Rogers Typograph, that the former concern had completely covered the idea of the use of the line

as a unit in type composition.] I thought of getting around this by casting two lines at a time; also by casting single words. The first was a makeshift which would certainly prove a strong drawback to the machine if perfected, for the corrections would each involve the resetting of two lines. The casting of words singly was a better scheme, but involved entire reconstruction of the apparatus as thus far designed.

"By this time I realized that I had to solve not one but a series of intricate problems, and that a failure to solve any one of them satisfactorily involved the solving of the others all over again. I saw that to go on with the work required large financial backing, so I devoted a week to the endeavor to interest some financiers. None of them showed the slightest disposition to back a needy inventor, and I therefore abandoned the struggle, realizing that although success might be obtainable along the lines which I had been studying, yet that a man with a family to support had duties more pressing than the perfection of a type-composing or line-forming machine.

"A professional draftsman to whom I showed my crude drawings of the typewriter part of the mechanism expressed the opinion that he could produce working drawings of that part of the device in from six to twelve months. I never learned what metal or alloy would have been most suitable for use as impression strips, or whether the cost of such when found might not render the whole scheme impracticable. I have never been sorry that I quit the research, and my experience and the drawings I made are at the service of anybody who desires to go ahead and work out the invention."

Here the interview closed, and it may not be out of place to remark that the inventor in question made a business success in other and more promising fields. His experience is given here as a matter of some general interest, and not for the purpose of deterring others from entering the field of invention. I believe that there are inventors yet to come who will improve and simplify the type-composing machines, much as typewriters have been developed, and that some day there will be a composing machine made which will not be greatly more complex than the modern typewriter. I believe this because inventors, as a class, are undeterred by troubles, set-backs and misfortunes. They delight in striving after that which is well-nigh impossible, and it is only necessary to tell them that a thing is particularly difficult, and they immediately take an interest in trying to solve the problem. So we may expect to see new typesetting machines, operating on new lines, in spite of all the discouragements and failures which mark the course of inventors of these complicated mechanisms.



Duplicate plates for sale.

FREMONT PASS, ROCKY MOUNTAINS, COLORADO.

Half-tone by
A. ZIESE & COMPANY,
90-306 Dearborn street,
Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President.

C. F. WHITMARSH, Secretary.

A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.

EDMUND H. MORSE, Manager.

VOL. XIX.

JULY, 1897.

No. 4.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Anfragen und Aufträge Infektion betreffend zu richten.

BUSINESS EXTENSION AND COMPETITION.

VERY vigorous protests are being made by the so-called "middle classes" against the monopolistic tendency of the times. Laws have been made as a means of protection against the acquisitiveness of the capitalist, but so far without much effect. Everyone recognizes the danger which lies

in the curbing of the spirit of commercial enterprise, and it is exceedingly difficult to determine the line of demarkation between the legitimate extension of business into a variety of lines and the acquirement of a number of branches of trade under one management to economize expenses and cut prices below legitimate values to destroy the small trader financially. The people will buy in the cheapest market, and to the bargain-hunting spirit the department store most largely owes its success. The tendency to branch into other lines is noticeable in the trades associated with printing. Bookbinders have put in large printing plants, printers have added engraving plants, and engravers have added printing and bookbinding plants. That the competitors who have chosen these new fields have stirred up considerable jealousy is undoubted, but they have sustained no loss of respect, for they have come squarely forward in the fight for new ground. There is a reprehensible practice, however, which should be condemned: that of keeping the new department under cover in order that competition may not blow too keenly upon it. Business extension is legitimate, but secret and furtive competition which takes from the printer with one hand and stabs him with the other is as contemptible as it is certain of reprisal.

PRIZES FOR SINGLE SPECIMENS OF JOBWORK.

AS announced last month, THE INLAND PRINTER is desirous of encouraging the efforts of printers, particularly in the country, in the production of good and tasteful jobwork. One of the means found to be of material assistance to this end is the awarding of prizes. While it is almost impossible to arrange a competition and give all an equal opportunity, there are some equalizing circumstances that should be considered by the competitors who think themselves at a disadvantage. The country printer, with his oftentimes limited material, declares that his city competitor has advantages over him in having at his disposal the greater variety of type faces and other facilities, while in rebuttal the city printer holds that the great variety of material, etc., he is supposed to have is largely in the imagination of the country printer, and that in any case, supposing he has the advantages alleged, the country printer is more than compensated by the greater liberty of action he almost invariably enjoys, and by opportunities given him by his employer to make his efforts successful. However true these contentions may be, it is believed that a competent printer can detect the extent of skill shown in a specimen whatever the materials may be, though such considerations as hurry, etc., are out of the question. The terms of the competition THE INLAND PRINTER now lays before its readers invites from each printer, employe or employer, a single specimen of his work which

he considers representative or creditable to him. These specimens must not be books or pamphlets, but of such form of jobwork as cards, bill-heads, advertisements, title-pages, cover pages, etc., suitable for reproduction, and if in colors a duplicate in black ink on white paper must also be sent. By this means it is believed an equal chance will be given to all competitors. The specimens must be mailed flat in boards, and addressed direct to Ed S. Ralph, the Winters Company, Springfield, Ohio, who will judge the specimens on their merits. The specimens will be received up to August 30, 1897, and the decision will be announced in the October number of *THE INLAND PRINTER*. The name and office address of each competitor must be plainly marked on a card with each specimen, and the package must be marked "for competition." Two specimens only will be received from each office, one from the employer and one from an employee. This is important, and the employes or employer in each office must decide who shall enter the competition from their particular office. The prizes to be awarded are as follows:

First Prize.....	\$15 cash
Second Prize.....	10 "
Third Prize.....	5 "

Consolation prizes, twenty yearly subscriptions to *THE INLAND PRINTER*.

ESTIMATING AND PROOFREADING.

IN a paper read before the Printers' Technical Club, of Oakland, California, recently, the author, Mrs. E. H. Snow, had much to say of the unnecessary burdens placed upon proofreaders by indifference or thoughtlessness of the editors, foremen, and fellow-employees, emphasis being placed not so much on the loss to the proofreaders as on the loss to the office, by exposing the proofroom to the risk of error and of spoiling work. Any place is usually considered good enough for the proofroom. In the old days a printing office just *had* to be dirty, dark and unsanitary. We have partly got over that, but the proofroom seems to straggle along in the rear. Find a place in the office where every noise resounds like a drum, where the presses can be heard, and where the echo of the stoneman's mallet reverberates, where the sun shines in a blinding glare or it is as dark as twilight — this is the place for the proofroom. There is a queer sort of collusion seemingly to keep the proofreader in the dark about style on work. As a rule there are several expensive balks on style before a job of any extent can be started. The man who makes estimates in the business office usually has an itemized book—a "tickler"—to remind him of the questions he should ask the customer. There is no doubt if the estimator, in making up his book of questions, were to confer with the proofreader he would add to the list of things desirable to know. He would

like to know if copy is to be followed, what about capitalizing, italicising, punctuation, and perhaps a few other things, to answer which would take a few minutes, save many hours, many dollars, and much vexation.

AN OPPORTUNITY FOR PRESSMEN AND FEEDERS.

THE stimulating offer of \$1,500 in gold as premiums for superior presswork to pressmen and feeders operating the "Century" presses will undoubtedly bring to the Campbell Company an exhibit of the workings of the "Century" press in the hands of printers throughout the country that will prove instructive and interesting to all printers, and of good advertising value to the company itself. The particulars of the contest or tournament are given in the June issue of *THE INLAND PRINTER* on pages 250 and 251, and in pages 366 and 367 of the present issue. Competitions in the printing trade have heretofore been confined almost exclusively to the composing room, and the pressroom so far has had but little encouragement. Reputations mean money in these times, so it must be remembered that the prizes offered by the Campbell Company, generous though they are, represent much more than the mere cash value to the recipients. The prize-winners will go far to establish a reputation for superior excellence in their craft, and it is safe to say that the Campbell Company will not let the victors modestly hide their light under a bushel.

CO-OPERATION OF EMPLOYER AND EMPLOYEE.

AN employer of union labor writing to *THE INLAND PRINTER*, makes the suggestion that the employers who keep their contracts with the unions are virtually discriminated against in the fact that while they are forbidden to employ other than members of the unions, their competitors who own "open offices" are at liberty to employ who they list, and have in their employ union as well as nonunion labor, the latter procurable at a much lower wage than the former. The law of equity is not observed in this rule of the unions, and it must be admitted that if nonunion men are debarred employment in union offices, union men should not be permitted to work in nonunion offices. While at first consideration it may seem that this proposition seeks to encumber the unions in their efforts to extend their propaganda, further thought will disclose the need for such procedure. The trade in all its branches is being cut to pieces by competition and the most dangerous and reckless of the competitors are the so-called open offices, to which the unions pander. With the aid of a varied class of labor which can be selected at will, and which may be had at wages gauged on the eagerness of the necessitous for employment, the "open office" is a formidable competitor of the employer who must

look only to the unions for his workmen and at a fixed minimum wage for all and sundry. This of itself would be deemed a heavy enough handicap, but the unions go further, and where higher skill is needed, the nonunion office is not deprived of this aid to get over any difficulties, either in shortage of hands or in need for a higher grade of skill. It is admitted that the unions have a grave problem before them in finding employment for their members, but there is little doubt that their procedure with respect to "open" and union offices will bring a reaction detrimental to themselves, for reasons which must be apparent to all. The employers, whether owners of union or nonunion offices, have their own society, the *typothetæ*, and labor in its name to bring about reforms of abuses, chiefest among them being the decline of prices. The *typothetæ* has no power over its members, however. Its suggestions, voted on and adopted, its agreements, signed and recorded, are in no way made imperative. Each member is a free agent, simply because no means of discipline exists. The coalition of the *typothetæ* and the trade union is the solution of the price-cutting question, as well as of all other unfair practices. A board of trade, made up of employers and employes, in each city, which would receive and advise on all complaints of unfair dealing of employers or employes, would solve the impotency of the *typothetæ*. The coöperation of the employer and the employe for the preservation of the trade is necessary, and the present tendency demands that some such measure be speedily adopted.

MACHINERY AND ITS BENEFITS.

AN inquirer asks of THE INLAND PRINTER to settle a dispute by answering if there are as many men employed in the manufacture of typesetting machinery as are displaced by the use of the machines. Obviously not. The question is in line with the stock argument that the history of the introduction of labor-saving machinery shows that benefits have invariably resulted to all concerned. This is on the theory of the man taking medicine, that if a little is good a great deal is better. It is not supposedly in the line of progress to offer a criticism against the benefits which it is thought accrue to the world by the increasing use of machinery. It is, however, the better part to face conditions fairly, for as Mr. Cleveland would say, "It is a condition, not a theory, that confronts us." Bishop Potter, in his address on the occasion of the bicentennial of Trinity Church, New York, asserted that machinery is doing away with intelligence in labor. He has been criticised very adversely and sweepingly for this. In some classes of work there is no doubt that the use of machinery has made the workman's duties a matter of routine, and thus far Bishop Potter is correct. Where a

machine requires an operator of high intelligence, the grade of the workman is elevated certainly, but then the high-grade operator sends perhaps half a dozen of his former bench fellows out of work entirely. Where do these go? What becomes of them? And if we carry the idea of the beneficent order of things brought about by machinery to its rational conclusion, and the labor of the workmen of the world is to be cut down to, say, one-tenth, where are the others going to get bread? The control of machinery is naturally in the hands of those who have money to develop and advance it, and to them alone, and justly, belongs the increase. Thus we have another agency to prevent the rational distribution of money, a powerful influence forcing the money into fewer hands, to the detriment of the country generally. As for the art crafts, take, for instance, the woodworker. The artist woodworker is becoming a thing of the past. He puts the stuff together that the machine turns out. The designer gives him the patterns and he feeds them to the machine. The day of handcraft is dead, and say what we will, machinery has killed it. The Irishman said to the steam shovel, "Yez can take my job, but begorra yez can't vote." True enough, but the money it brings or saves may abort the vote of the displaced workman.

EDUCATION OF APPRENTICES AND JOURNEYMEN.

IN the issue of May 15 of the *Typographical Journal*, Mr. C. S. O. Boudreault, of Ottawa, Canada, urges upon the typographical unions the need of greater care in looking after the interests of apprentices and making arrangements for their proper apprenticeship and education in the trade, suggesting also that the coöperation of proprietors be invited to that end. In the same number of the *Journal* a correspondent in Memphis, Tennessee, has this to say: "Come to think, if a fellow would only put in three hours each night in the year at some business college, instead of a barroom, for a couple of years, it would be much cheaper from a financial point of view, more pleasant amusement (after he got used to it), would be more conducive to the health of body and soul, and by far greater improvement of the mind (?). Of course he would fall behind in the mighty race for jags, but could soon catch up. Let's try it a year or two, just for luck."

In the issue of May 1, of the same publication, Mr. Hugh Wallace, of Buffalo, New York, in a well-considered article urges the needs of workmen for a better equipment educationally, and points to the technical club plan as the most direct means of securing such education as will give the workman a reliable grasp of all the details that go to make up the various processes of modern printing. "The printer," writes Mr. Wallace, "ought to paste in his hat the fact that the time is close at

hand when there will be no straight matter set by hand. . . . If the printer would feel that he will always be able to make a living at his trade he must, in addition to his specialty, have a good theoretical knowledge of everything connected with the business. It is generally admitted that such knowledge cannot be obtained under the present system, and the technical club would seem to be a necessity, if the printer is to maintain his reputation of being the happy medium between artist and mechanic. In Great Britain the printers' technical clubs are of such importance that the city governments of London, Liverpool and Edinburgh aid them financially. In this country there are a few, singularly enough, in the smaller cities, where the apprentice generally gets a more thorough training than in the larger ones. Some of the unions in the larger cities—Chicago, Cincinnati and Philadelphia among them—from motives of compassion rather than education, have taken a step in this direction by renting linotypes and teaching their members to operate them. This plan is too expensive for any but the very large unions, and too limited in scope to be of general benefit. If the standard of workmanship is too low, the technical club can be made the means of supplying the deficiency in the training of the apprentice, and be of much value in keeping the journeyman up to date."

These are encouraging utterances, and go to show the determination of the members of the craft to work out the problems of the changing methods of printing. The technical clubs so far have been more successful in the smaller towns, but recently in Buffalo, New York, Mr. S. V. Galvin has been successful in perfecting an organization with some fifty members. An organization of a similar character has been attempted in Chicago but has not met with much encouragement. It is presumed, however, that efforts will be made to give it vitality in the near future. The lack of interest in this form of trade club is natural in the large cities, but it will be overcome. With the aid of the educational institutions a varied and valuable series of programmes may be prepared, and the theories of color and of design, etc., explained by competent lecturers, will go far to modify the "printing office talks" that occasionally grow a little wearisome to many.

ABOUT INLAND PRINTER ADVERTISING.

We wish to express our surprise in the amount of return we have received from our ad. in your pages, and say that the standing of those that inquire is far above the ordinary run of such replies. Besides this, the number is not only large, for the hard times, but the letters increase, and all mention THE INLAND PRINTER. If all your patrons are as well served no paper equals yours. We hope that any time you desire a word as to the merits of your pages you will call on us.—Loring Coes & Co., Worcester, Massachusetts.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. IV.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

IF I have been successful in making every point clear in my foregoing chapters the reader now has such a knowledge of the art of drawing as will enable him to understand, (1) the power of an out-



Typographical
Ornament.
Designed by
Eugene Grasset.

line, and (2) to realize that one may become a tolerable draftsman if he will train his eye to see the outline of an object as if marked upon a pane of glass—that is, reduced to one plane; and he realizes, moreover, that (3) this learning to see things in one plane involves some knowledge of perspective, of which more anon; but for the present let

us leave outline and take up another branch of the subject. In the Luque cartoon the helmet is represented in a new form. The careful observer will see instantly that it differs materially from the helmet in the *Don Chisciotte* cartoon. (Given with Part III.)

Let us make an analysis of this difference. I contemplated no pun when I wrote of a *material*



MEN OF THE DAY—CRISPI. BY LUQUE.
From *La Caricature*.

difference. Yet, that is the main point of contrast. We guess that the helmet of the major domo in the *Don Chisciotte* is metal, but we only guess it. We argue that the Romans wore metal helmets, hence we fancy this is one; but outline rarely indicates texture (we mean by texture the material of an object—wood, wool, stone, linen, etc.) or color. But in the Luque we are very sure that the helmet is of black leather. True, we surmise this only,

* Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

because we know that modern helmets are apt to be either metal or black patent leather, and this one is too dark for metal, and the high light upon it is just like the white light on a black patent leather helmet. (When the light falls on a rounded object there is nearly always one place upon it where the light strikes, creating a white light—no matter what the color of the object—which artists call the high light. This is always more apparent upon highly polished objects than upon rough objects.)

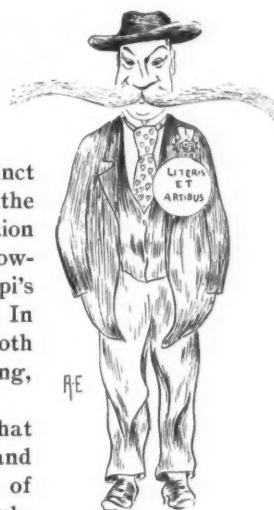
Now you see in the Luque we have a very different kind of drawing from a pure outline like the *Don Chisciotte*, or a silhouette like the Grasset. In such drawing the outline is only the framework; after it is put in, the labor is by no means over; to the contrary, every bit of surface has to be covered with an appropriate tint, and two different considerations decide how light or how heavy this tint shall be: first, the consideration of light and shade; secondly, local color. When the artist put a dark mass under Crispi's mustache he did not mean to suggest that Crispi had been eating black-berry jam, or that he had a negro's lower lip, but he meant to represent the strong shadow that a thick mustache throws upon a lower lip when the light comes from above; in doing this he noted a "thrown shadow." When, however, he made the dark line on the lower part of the chin he did not mean to suggest that the upper part of the chin threw a shadow on the lower part, but he represented the part of the chin that rounds under the jaw; this is called a "modeling shadow." (A circle may represent a ring, or a disk—as in the medal inscribed *Literis et Artibus* in the Fallström—or a sphere; but without shading it is said not to have modeling; and if it is intended for a sphere, it can only suggest a sphere. To make it fully represent one, we shade it; then it is positively not a ring, nor a disk, if the shading is properly done. This shading gives it rotundity, or bulk, and this bulk we designate as modeling.) When Luque makes the part of the visor of the helmet to our right darker than the part to our left and leaves a light between, he also models—that is, represents modeling or rotundity; but when he makes both the shaded side and the light side dark, and also makes Crispi's coat black, then he is said to represent local color.

Here you see we have a very advanced form of drawing, and a form I should not advise you to employ in your early efforts to do professional work; if you essay to make a cartoon for your paper, I should advise you to confine yourself to outline or silhouette. But in order that you may fully understand a drawing which at first appears to be outline, but which upon examination turns out to be partly shaded, I have introduced in these first chapters this question of modeling and local color. We have pointed out (Part II) that Engström

sometimes uses pure outline, sometimes outline and silhouette, and sometimes outline, silhouette and shading. His "Fallström," published with this chapter, is without silhouette effect, but is in outline, shading and local color. The medal referred to is a piece of pure outline. Ordinarily, when an artist draws a thing of this kind—a button, a policeman's badge, etc.—he makes the lower line a little heavier than the rest so as to suggest the shadow the object throws upon the coat; but Engström has omitted this. In the nose, however, we have not pure outline, but a distinct broadening of the line under the nose gives the same suggestion of its protruding and of its throwing a shadow as does Crispi's mustache in Luque's drawing. In the hat, moreover, we have both modeling—very good modeling, too—and local color.

You should be reminded that Engström is a caricaturist, and takes liberties with the art of drawing as well as with his subjects. The example we gave with Part I, his own portrait, was a perfectly consistent drawing, all pure outline; so was the "Hedin" (Part II), because silhouette goes perfectly well with outline. But to model a hat as fully as in this "Fallström" drawing, so that under its rim is a shadow, and yet not have it throw a suggestion of a shadow upon the man's head, is most inconsistent drawing—permitted the caricaturist only. If you were making such a study from nature you would surely see a *thrown shadow* on the head and you should put it in.

While I say you should not employ shading and local color to any great extent in your early work, yet you may study the theory of it so as to use it sparingly, and that study is best pursued by putting on a table a group of objects of different colors and textures; put a white box beside a brown book, an ink bottle beside a glass, a teacup beside a brown stone jug, and draw each object in relation to the others. Make your ink bottle blacker than your brown jug, but note that both have distinct high lights upon them. The white box will probably not have a high light upon it, but one side of it may be all light, while the corresponding side of the brown book will be darkish, though lighter than its side in shadow. (I suppose that you place your table near a window so that the light from it falls on one side of the objects, the other side being in shadow; this is the best arrangement for objects studied for their light and shade. Do not have light come from other windows.) You,



DANIEL FALLSTRÖM.
A caricature by Albert Engström.

therefore, in your drawing, have white paper to represent the light side of the box, but you put on a slight tint to represent the light side of the brown book. The ink bottle you will treat very much like Luque's helmet; black as it is there will be a streak of white upon it—sometimes high lights, sometimes reflection of the window as seen in a mirror. If the cover of the box throws a line of



TYPOGRAPHICAL ORNAMENT.
Designed by Eugene Grasset.

shadow upon the side of the box, because it projects a little, you will instantly recognize that that is the same kind of a thrown shadow as Luque put under Crispi's mustache and Engström put under Fallström's nose. Some study of this kind will soon train your eye to see the reason of *spots of light and dark* in artists' drawings.

(To be continued.)

Written for THE INLAND PRINTER.

MECHANICAL PROCESSES ON MODERN NEWS-PAPERS.

BY GEORGE FRENCH.

PERHAPS there has never been a period in the history of newspaper-making so laden with great probabilities for the mechanical future of that great business as the present. There are in New York two great newspapers, each owned by one man and each able to command almost unlimited resources. They are the *Journal* and the *World*. They are striving to distance each other in circulation and in power, and the fact that their rivalry takes very keen account of every possible advantage to be gained by the employment of the best and latest machinery in all departments makes their performance of unusual interest and value.

Any machine, device or idea that promises more papers per hour, better stereotype plates or faster production of them, better printing, novel color effects, or any improvement likely to facilitate production in any way, is sure of a welcome and a trial. The *Journal* has led, and has shown a bolder intention to challenge revolution. It had scarcely gotten an adequate battery of presses installed when Hoe was required to build a full complement of sextuples with color attachments. Some of these are now installed, and when the whole order is completed it will be possible to produce nearly half a million papers of any size up to sixteen pages per hour, with one page or several pages printed in from three to seven colors. This will enable the *Journal*, if it chooses, to use colored cartoons for its morning and evening editions each

day, without any delay or much additional expense; and it can put one or more pages of advertising in colors. It is probable that the *Evening Journal* will be the chief beneficiary of the color scheme, and that it will be confined to a daily cartoon or illustrative feature.

Half-tone work is being experimented with by both these papers. It has been successfully produced by some of the papers with comparatively small circulations, but their success means nothing when editions of from a quarter to half a million are to be dealt with. Paper and ink and speed are elements that have to control the engraving department, as well as be reckoned with in the business office. A half-tone plate that will endure the test of a 25,000 edition is of very little value for a 300,000 edition; and while a half cent a pound additional for white paper and 3 or 4 cents per pound additional for ink might not daunt the manager of the 25,000 circulation newspaper at 2 or 3 cents per copy it would be pretty sure to give the manager of the 300,000 circulation newspaper at 1 cent per copy a rather anxious quarter of an hour. Nevertheless, the half-tone is sure to get into these big newspapers. The *Journal* is just installing one special half-tone press, and purposes to give a half-tone section with its Sunday issue. Not only a press, but complete apparatus and machinery for the production of the best work possible, including many special devices and modifications suggested by experimentation that has been going on for months.

Several of the *Journal* presses are run by the direct electric motor principle, this being the pioneer experiment on a large scale. Before the *Journal* gave orders to equip some of its presses with these motors, the idea had scarcely been developed to the extent of attacking a perfecting



A STUDY IN BLACK AND WHITE.

[The Home for Destitute Crippled Children, at 46 Park avenue, Chicago, is doing a most charitable work in caring for unfortunate children. The two here presented are inmates of that institution, the photograph being by Mr. X. O. Howe, whose gallery is near by, and who delights in "snapping" the children who wander into his studio on tours of investigation into the mysteries of the photographic art.]

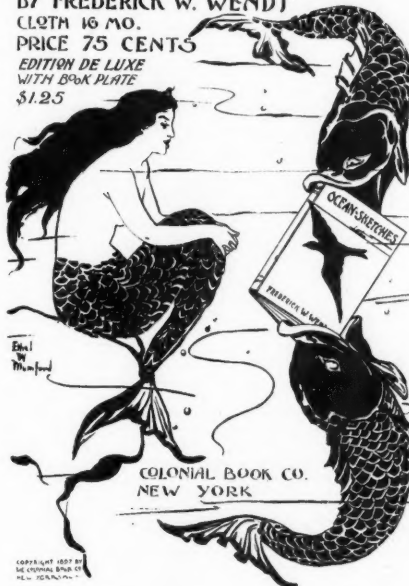
newspaper press, but it is now reduced to an ordinary electrical problem, and its possibilities are revealed to be greater than had been either hoped or claimed. In operating its presses, the *Journal's* expert mechanics have made many departures from custom and usual practice, all in the line of better work or more rapid work, and many of them

future, but it has not yet been issued from the office of the manager of the *World*.

A study of the progress made by these two newspapers, in the mechanical processes of newspaper-making, during the past twelve months reveals advances that are in the nature of strides forward, and the improvement has been all along the line, from linotype to press. Such a review is additional, but not new, evidence of the capacity of American mechanics when properly encouraged.

OCEAN SKETCHES

BY FREDERICK W. WENDT
CLOTH 16 MO.
PRICE 75 CENTS
EDITION DE LUXE
WITH BOOK PLATE
\$1.25



POSTER DESIGN BY ETHEL W. MUMFORD.

involving a bold rejection of that which had previously been regarded as like unto the laws of the Medes and the Persians. Enumeration of these improvements is not possible, nor would it be altogether just, since while there are various patents there are also many things of great value which cannot be patented. The press development of the *World* has been different from that of the *Journal*, but of interest and value. It has been in the line of perfecting colorwork, testing the practical value of the octuple form, and the production of "freak" effects, such as the printing of double-page pictures. The octuple presses turn out papers very fast, but it takes time to dress them with plates and necessitates a big force of men in the stereotype room. Practical newspaper men are inclined to regard them with little favor. It is thought that the press most likely to retain its place in big pressrooms is the quadruple. It is quickly dressed, and begins to produce papers long before either the sextuple or the octuple can be started; it is easily handled and easily driven, requires a much smaller crew, and is a good worker. "To multiply product, multiply quads," is likely to be the order in the big pressrooms of the immediate

THE JAPANESE ART IMPULSE.

There is no doubt that the opening of the Japanese ports to Western commerce, whatever its after effects—including its effects upon the art of Japan itself—has had an enormous influence on European and American art. Japan is, or was, a country very much—as regards its arts and handicrafts, with the exception of architecture—in the condition of a European country in the Middle Ages, with wonderfully skilled artists and craftsmen in all manner of work of the decorative kind, who were under the influence of a free and informal naturalism. Here at least was a living art of the people, in which traditions and craftsmanship were unbroken, and the results full of attractive variety, quickness, and naturalistic force. What wonder that it took the Western artists by storm, and that its effects have become so patent, though not always happy, ever since. We see unmistakable traces of Japanese influences, however, almost everywhere—from the Parisian impressionist painter to the Japanese fan in the corner of trade circulars, which shows it has been adopted as a stock printer's ornament. We see it in the sketchy blots and lines, and vignetted naturalistic flowers which are sometimes offered as page decorations, notably in American magazines and fashionable etchings.

In the absence of any really noble architecture or substantial constructive sense, the Japanese artists are not safe guides as designers. They may be able to throw a spray of leaves or a bird or fish across a blank panel or sheet of paper, drawing them with such consummate skill and certainty that it may delude us into the belief that it is decorative design; but if an artist of less skill essays to do the like the mistake becomes obvious. Granted they have a decorative sense, the *finesse* which goes to the placing of a flower in a pot, of hanging a garland on a wall, or of placing a mat or a fan—taste, in short, that is a different thing from real constructive power of design, and satisfactory filling of spaces.

When we come to their books, therefore, marvelous as they are, and full of beauty and suggestion—apart from their naturalism, *grotesquerie*, and humor—they do not furnish fine examples of page decoration as a rule. The fact that their text is written vertically, however, must be allowed for. This, indeed, converts their page into a panel, and their printed books become rather what we should consider sets of designs for decorating light panels, and extremely charming as such.—Walter Crane, in his new work on *Book Decoration*.

IMMENSE shipments of paper-mill machinery have just been made to Japan. One hundred tons of turbines were sent from Dayton, Ohio, twenty-three carloads of paper machines from Hamilton, Ontario, and ten additional carloads from the East. The total weight of the shipment was 1,600,000 pounds. It goes by way of Chicago, St. Paul, and Seattle, where the steamer *Sahura Maru* will carry it to Yokohama. The machines will run on news paper at the rate of 400 to 500 feet per minute with a combined capacity of 140,000 pounds daily.



THE SHEPHERDESS.

Half-tone with hand-tooling by
THE GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

TECHNICAL CLUBS AND THE TYPOTHETAE.

To the Editor:

ROCKFORD, ILL., June 11, 1897.

The favor with which the idea of organizing technical clubs in the craft has been received by printers, and the progress made in adding to the membership of the few clubs of this character already formed, has been to some extent gratifying when all the circumstances are carefully taken into account. It is undeniable, however, that there is a disposition toward the interest in the meetings flagging, and how to sustain this interest is the problem which confronts the energetic spirits who are striving to make this form of organization the success it should be. The National Typotheta of America, which meets in Nashville, Tennessee, next October, might profitably take the encouragement of these clubs into consideration and devise some means of meeting the efforts of the workmen half way, as I believe is done by the employers in Great Britain. PROGRESS.

THAT HYGROMETRIC DIFFICULTY—A REPLY TO MR. HARDING.

To the Editor:

MEDIAPOLIS, IOWA, June 8, 1897.

Under the heading of "A Hygrometric Difficulty," R. Coupland Harding gives a history of a peculiar trouble which he encountered in 1866, saying he has never yet found the cause or a remedy. I have a bit of experience in the same line. In the summer of 1868 I was employed in an office in Western Illinois, and was engaged in printing the city charter and ordinances in book form. The body was set in brevier type that had been used in newspaper work and was in fairly good condition. But there was a great deal of rain and hot sunshine, and the atmosphere was filled with steam-like humidity. The type refused to work, and I encountered the same spot-spreading trouble described by your correspondent. Among other experiments, I tried beating the forms with wads of cotton or linen cloth. In doing this I discovered that wherever I touched the clean places on the form with an inky cloth that the ink adhered to the type. I then procured a piece of fine Irish linen and wrapped my rollers tightly, stitching the seams so as to leave little or no unevenness. Then and there I found the cause and the remedy. The cause was the moisture that adhered to the face of the type. The linen fiber absorbed this moisture at once, and allowed the ink to be retained on the smooth metallic surface. I have no doubt that Mr. Harding's trouble was very similar, and the same remedy would have given him relief.

J. W. MERRILL.

THE ORIGINAL COLORS.

To the Editor:

MILWAUKEE, WIS., June 6, 1897.

How many colors are there? This question is often asked me, and puts me in a very embarrassing position. There are thousands of colors, and they have not all been made or discovered yet. Red, yellow and blue are called the original colors, because we can make a greater number of colors by mixing them in certain proportions than with

any other three colors. And we get a greater variety of colors by printing them over one another than with any other three colors. Young and Helmholtz both agree that red, green, and violet are the original colors. Other writers on color say that red, green and blue are the original colors. The red, yellow and blue theory was advocated by Sir David Brewster, and it has been almost universally accepted by printers, lithographers and painters. What would we do without yellow, the most luminous color there is, if we did not accept the red, yellow and blue theory? We cannot make yellow with any other colors, either by mixing them together or by printing them over one another. It is almost impossible nowadays for printers or lithographers to turn out pictures or jobs with three or more colors on them without the use of yellow in some form. Most all colors and coloring matters which occur in nature—in plants, animals, insects, fruits, flowers, and trees, and from which dyes are made—are for the most part either red, yellow or blue. Only two green coloring matters occur in nature, one called chlorophyl, the substance to which the green color of leaves is owing, and the other Chinese green. The latter is stated to be a peculiar substance, not, as might be supposed, a mixture of a blue and a green coloring matter. JAMES G. BRAZELL.

PROOFREADERS, RAILROAD CLERKS AND CRITICS.

To the Editor:

CHICAGO, June 4, 1897.

In the May number of THE INLAND PRINTER, on page 188, in the department of "Proofroom Notes and Queries," Mr. Teall takes occasion to criticise the punctuation of a railroad freight tariff, and I desire to take up the cudgel in defense of the reader (whoever he may be) whose work is under fire. Having had several years' experience in reading railroad work, I am aware, as, possibly, Mr. Teall is not, that the average railroad man is somewhat weak on punctuation and orthography, but that makes no difference, and if he concludes that a comma, or any other mark of punctuation, would look well in any certain—or uncertain—place, it is forthwith marked there, and the proofreader changes it at his peril. On one occasion copy for a tariff of about forty pages was brought into the office where I was reading, and the gentleman having it in charge stated that we were to "follow copy with regard to the punctuation, whether you think it is correct or not." The copy was followed, but the punctuation was fearful and wonderful. The object was to make the meaning obscure, allowing the railroad companies to interpret it either way that the exigencies of each particular case might make desirable—for them.

Mr. Teall proceeds upon the theory that sheep alone are carried in double-decked cars, when, in fact, both sheep and hogs are so transported, as will appear from the following excerpt from a railroad tariff giving weights of each kind of stock:

Cars 31 feet and under:	
Cattle.....	19,000 lbs.
Hogs, double-deck	19,000 "
Sheep, double-deck	19,000 "
Hogs, single-deck	15,000 "
Sheep, single-deck	10,000 "

Such being the case the gentleman is wrong in his punctuation of the line "Cattle, Hogs, and Sheep D. D." Omit the comma after hogs and insert the conjunction after the comma following cattle, when the sentence will be correctly constructed and will read thus: "Cattle, and Hogs and Sheep D. D." This, however, would not be "railroad English," and the proofreader who attempted to translate the copy furnished by railroad companies, through their tariff clerks, into ordinary everyday English, would find that he had stirred up a hornets' nest, and would be roundly censured by the foreman, if not by his employer and the aforesaid self-important tariff clerk, who, in one

instance within my own knowledge, is a gentleman of the mature age of eighteen or nineteen years, who defies all rules of grammar, punctuation and orthography, and still has the assurance to write upon the proofs that "we want the corrections made in proofs exactly as marked." In such cases the proofreader has no alternative, and as the aforesaid corrections have generally been made before the reader knows of their existence, he must, perforce, bottle up his wrath, and, in the elegant language of the day, "let 'er go," regardless of the fact that an error which is allowed to pass, either on account of lack of time to make the correction, or in pursuance of instructions from the foreman, will rise up to vex his soul at every turn in the future.

R. D. WATTS.

ARTISTS AND COPYISTS.

To the Editor:

CHICAGO, June 7, 1897.

Some time ago you called attention in your columns to the liberties engraving houses and others took with designs shown in various publications, in many instances appropriating these bodily and using them as entirely original. We recently received a copy of the *Atlanta Constitution* of

about it. I have been a regular subscriber for *THE INLAND PRINTER* for five years, and in that time have not seen published what I would consider an indecent or "lewd" picture. The magazine is placed on my table at home, the same as other books and papers, and no one ever questions the purity of its pages.

The trouble appears to come from some people allowing their mind to wander, even if they are "a church member in good standing."

L. E. LIPPINCOTT.

Written for *THE INLAND PRINTER*.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

ONE more stage of mechanical progress is marked by the new linotype borders. By almost imperceptible degrees the machine invades one region after another where handwork seemed at one time the only possible method. I think that it is now in the direction of the typewriter that we have to look for the most extensive displacement of handwork in days to come. That invention is only in its cradle; and the best typewriter of today will probably be as obsolete in a few years as the "boneshaker" velocipede of twenty years ago. No typesetting or typesetting machine on present lines can tackle a displayed advertisement or circular, even though it be confined to one series of type. It cannot supply the gradations of size, nor white out the lines with that just regard to proportion of black and white which is so essential to good jobwork. But this is just what the typewriter of the future may be expected to do. When they are able to prepare the copy exactly as it is required to be printed, process engraving will do the rest, and the domain of the job compositor will be greatly curtailed. The latest examples of linotype body faces and borders are in no way inferior to foundry type. At the same time, these specimens are probably superior to what would be produced in everyday work by average operators.

No new specimens from Europe have reached me this month, and the American faces are chiefly familiar. The Inland Foundry's, however, show one new series, which stands high above the average—the

Skinner. This is shown in nine sizes, 6 to 30-point, and a Skinner No. 2 is promised. The letter is an elegantly proportioned latin, caps and minims, uniform in thickness of line except the finely bracketed serifs. There is no feature about the letter that can be described—no oddity nor eccentricity is attempted, yet the hand and eye of an artist are apparent throughout. The result is a type which no printer could make a mistake in buying; for it would come at once into daily use. It could be used with equal fitness in a ball programme, a business circular, a displayed advertisement, or a memorial card, and is a style that grows in favor the more it is studied.

The American Type Founders' Company show some silhouette "Christmas Ornaments," which doubtless met with full appreciation in the festive season now over. They represent the boar's head, plum pudding, mistletoe, etc., and are both artistic and original. So are the Mural ornaments by the same corporation, fifteen small vignettes suitable specially for church work. The outline figure of the angel with shield, suitable for a two-color initial, is effective in its simplicity of treatment.

I have to thank the American Type Founders' Company for their new quarto specimen book, in which I find col-



From *THE INLAND PRINTER*,
May, 1896.

From the *Atlanta Constitution*,
May 31, 1897.

May 31, containing the ad. of the Gate City Engraving Company. The design looked so familiar that we turned back to a copy of *THE INLAND PRINTER* for May, 1896, and found that the firm had not only zinc-etched our border design, simply changing the year from 1896 to 1897, but had even gone so far as to use the wording of the ad., adapting it to suit its own needs. It is bad enough for parties to zinc-etch designs, but when they appropriate a whole ad., as these people have done, it seems as if it was carrying things a little too far. That they should make mention of designs that "had the merits of originality and good taste," is somewhat amusing to one who knows how original the design is. We hand you herewith the two ads. for your inspection.

THE J. W. BUTLER PAPER COMPANY.

PICTURES OF THE NUDE NOT NECESSARILY IMPURE.

To the Editor:

LEE CENTER, ILL., April 19, 1897.

In regard to the matter complained of by "Decency" and Mr. Gowdy, I think that if the subjects were viewed as they should be, in an artistic light, as specimens of the skill of the designer and engraver, there would be no "kick"

lected and classified the best products of the eleven associated foundries. From the illuminated title-page, with its delicately tinted initial, to the advertisements at the end, it is a magnificent piece of work, and reflects high credit on all concerned in its production. I do not find very much in its pages new to me, but it is of exceeding value as affording ready reference to styles which up till now I had scattered through scores of specimen books, trade magazines and fly sheets; while the compilers, in grouping as far as possible allied faces, have produced a valuable book of reference. It opens with fancy brass rule; music, sol-fa and staff notations; a good collection of Greek and Hebrew; three fonts of Rabbinic, and a 12-point Russian, apparently without italic; at all events none is shown. There is no trace of the "Orientals," which are the glory of so many English and continental houses—no Arabic, Syriac, Coptic, Ethiopic or Samaritan; no Saxon, Irish, nor Gothic; nor is the Armenian, lately advertised by the type-founding company, shown. Clearly, this branch of the art is not cultivated in the States; and the few printers, accordingly, who require such type as these, must import them. One might naturally expect to find the Cherokee alphabet, to which so romantic a history is attached, in this collection; but it does not appear, nor have I ever seen it in any American specimen book. I understand that a good deal of printing has been done in this character. How many fonts have been engraved, or whether any systematic series exist, I do not know. I have seen the alphabet in a trade paper, printed, I think, from a stereo supplied by Mr. Richard Ennis. None of the various American phonetic alphabets appear; but possibly these are privately owned.

One of the most valuable features of the book is the systematic grouping of the types, allied faces being brought as far as possible into juxtaposition. First of all we have 180 roman faces, from 3½ to 14 points, so arranged as to show their precise proportions. The "self-spacing" types follow, with a beautifully uniform and unusually complete series of accents; also the new patented piece fractions. Another very complete series of accents, arranged according to languages, is found on page 598.

It would be needless to attempt to pass in review the contents of this quarto of nearly eight hundred pages, mostly standard faces. The dominance of the point system is proved by the disappearance of the old Emerald borders, some of them very beautiful. One series only, that on page 673, remains. Some patterns, both of type and ornament, which I had supposed to be obsolete, appear, while others have been dropped out which I am sorry to miss. At the same time I do not suppose that they have been withdrawn from the market, and I presume that an order from MacKellar's "handy" quarto of the centennial year could still be filled. Cross-references might, I think, have been introduced in some places with advantage. For example, the series of Arboret, Fillet, and Stipple are each specially designed to combine with a corresponding border. The types and borders are shown in different compartments of the work, with no indication that they are complementary to each other. One novelty I note which I have not seen before, the "Wayside" initials by Bradley, corresponding with the Jenson. It would be superfluous to praise work from the hand of so acknowledged a master in this line, but I may point out one excellent feature which this series possesses in common with the Morris series—the repetition of the same letter with varied ornament. This, in illuminated work, is a most valuable quality. It avoids the necessity either of introducing an initial from a series of a different character, or, on the other hand, of perpetrating the amateurish error—of which Morris himself was guilty—of repeating the identical decorated initial on opposite pages. In the same parcel I have Nos. 140-141 of

the *Typographic Advertiser*, beginning a new series. They are brought out in the latest style of composition, on fine-surfaced paper; but somehow it seems a pity to make the change. I have not missed a copy of the *Advertiser* for twenty years, and with its new face it does not seem to be the same old friend. I see that the Bradley face is supplied with the necessary sorts, and made up with German fonts under the name of "Ihlenburg"—a change of name which seems scarcely necessary.

Written for THE INLAND PRINTER.

DESIGN AND JOB COMPOSITION.

BY WALTER EMMERSON.

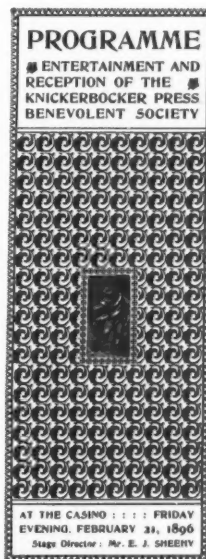
IN the February number of THE INLAND PRINTER it was said that compositors might glean ideas which could be carried out in type from many different sources. Here will be shown two jobs which had their origin, so far as the typographical construction of their first pages was concerned—one in a cover of THE INLAND PRINTER, and the other in an advertisement which appeared in these pages.

The cover designs of THE INLAND PRINTER have from time to time offered ideas which, with some little adaptation, could be made useful by the compositor for varied purposes. Take almost any one designed by Bradley, commencing with Vol. XVI, No. 2, and note its characteristics—the uniformity of the proportion of black and white over the whole space decorated, the introduction of a figure suggestive of the month, the perfect manner in which the lines of the figure blend with the lines of the more purely decorative portion of the design; also how the lettering agrees with the character of decoration and figure, and lends itself to the effect as a whole. The page presents a uniform, restful appearance. There is no confusion of ideas or striving after varied effects, the artist evidently having one well-defined object in view throughout. In outline it is firm and strong, not dazzling or weak; it does not pall upon the fancy; after gazing upon it we can turn to it again with renewed satisfaction.

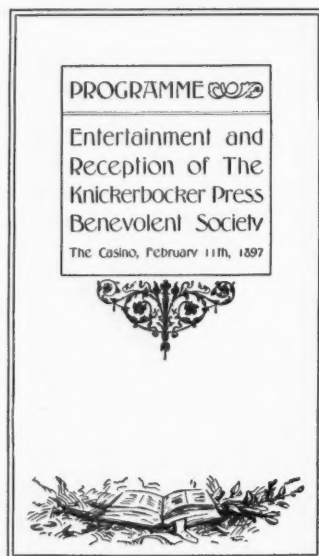
To produce these same effects was the end sought to be attained in the composition of the first sample, especially having in view the cover of No. 5. The border was placed around the page, as it was thought to produce a more finished appearance; more white was left in the spaces where the lettering appears than a strict adherence to the principles of the design required for the sake of legibility. The figure in the center was used not only to carry out the spirit of the original design, but also to break what otherwise, from the shape of the fold, would have appeared an undesirable length.

That singleness of purpose, simplicity of construction, and uniformity of appearance are, in the opinion of Mr. Bradley, desirable qualities in jobwork, can be seen by referring to his choice for first place in the Ault & Wiborg advertisement competition on page 289, Vol. XVI.

That this principle of forming a solid, compact, uniform page may be carried out in many different keys, from dark, as the sample shown, to light, will be evident upon the slightest reflection. It not only applies where the larger portion of the page is ornament, but where the greater part is type matter. A clearer idea of what is intended may be



gained by referring to page 300, Vol. XVIII, where a sample from the Kelmscott Press edition of "Maud" is shown, and reading this quotation from an article by Reginald Bloomfield, in the "Arts and Crafts Essays," 1893: "The illustrator can so order his design that the drawing and the printed type form a single piece of decoration, not disregarding the type, but using it as in itself a means of obtaining texture and scale and distributed effect. The type is, as it were, the technical datum of the design, which determines the scale of the line to be used with it." How well initial, type and border in Morris' page blend to bring about this effect. Now, turn to page 191, Vol. XVII, and examine the



page from the "Altar Book," and ask oneself if the decorative artist did not lose sight of the type in a very great measure in designing the initials and border here.

These pages contain a lesson for us which if properly learned will be of immense value in the everyday run of work. They point out the necessity of a thorough understanding of the qualities which give character to type and ornament of different design. In this connection it is pertinent to quote the following from an essay on printing, by the late

William Morris: "The essential point to be remembered is that the ornament, whatever it is, . . . should form part of the page." If this is good doctrine for the artist it is also good doctrine for the printer.

The greater part of what has been written applies to but one style of work, however, but if "a uniform texture of line woven, as it were, over the entire page," is beautiful, a page in which there is contrast of light and heavy lines, may also be beautiful—a page which seems to show light and shade and not one uniform color.

The second sample is given to illustrate the part played by balance and regularity of spacing in the construction of a job as well as to show a style of composition. The idea for this was derived and developed from the advertisement on page 597, Vol. XVIII—"Photo-Engraving"—H. Jenkins. Given the panel as a base upon which to work, the building of the remainder was natural. It was desired to present a clear open page, not altogether devoid of ornament, but only using such as appeared to prevent the page presenting too severe an appearance.

Not the least important element in good jobwork is regularity of spacing. By regularity of spacing is not meant the placing of equal white between all lines, but that there shall be like space measurements between some important features. This appearance of regularity may be attained in many ways. In the sample shown, the chief points are the even band of white on the three sides of the panel, and the like space measurements which occur between the top rule of the panel to the rule under the word "programme," and between the bottom of the line commencing "Benevolent" and the bottom rule of panel. With due attention to harmony of design in selection of type, and care in arrangement so that symmetry—objects balancing one another on either side of a common center—be secured,

a job cannot be without merit; but a compositor working without some rule to guide, is like a mariner putting to sea without chart or compass and trusting to good luck or instinct to bring him safely to the end of his voyage.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

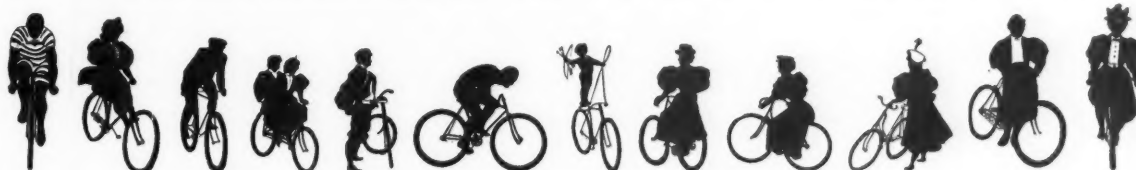
AN OLD-TIME ABSURDITY PRESERVED.—Some time ago a question was received from S. K. P., Chicago, and lost and forgotten. It has now recurred to memory. It was: "Why does the *New-York Tribune* use the hyphen in its name?" *Answer.*—It is done because the hyphen was common when the paper was started, and has been preserved because of a foolish prejudice against changing the original form of the name. The unreasonable idea prevalent at the time spoken of was that one name must be something simulating one word in form, which idea was banished long ago from general acceptance.

COMMON SENSE IN PROOFREADING.—A writer in the *Printer and Bookmaker* for June says some very reasonable things about common sense, but was not as accurate as possible in the following: "In a recent issue of one of the popular magazines appears as a part of a sentence 'The words bracketed below are,' etc. As a matter of fact the words referred to below were placed between parentheses. Probably the office style demanded the use of parentheses rather than brackets, but the proofreader should not have allowed style to override sense, and he would have been justified and upheld in changing the parentheses to brackets, in case the author declined to change his phraseology to suit the punctuation." If one paid no attention to the general and literary senses of words, and acknowledged no such senses outside of the technical ones of the printing offices, this would be a sensible view; but as things actually are it is not so sensible. As a matter of fact, "bracketed" most commonly means joined by a brace or braces, not brackets, and the parenthesis-marks may have been used simply because they are the nearest possible in form to braces that could be put in the space of a single line. It seems not improbable that the proofreader was narrow-minded enough to change the marks to brackets and that they were changed back by the author. It is not strictly common sense to try to force an author to be so literal. The author may reasonably hold that the word "bracketed" simply means "embraced within a mark or marks" if he so chooses, and may have parenthesis-marks used instead of braces, though it would be less bothersome to some literal-minded readers if he conformed to strict agreement between form and expression. Even our dictionaries are not as full and clear on this subject as they might be. The largest of all, Murray's immense English dictionary, is fullest, defining "bracket" as "one of two marks of the form [] or (), used for enclosing a word or a number of words," etc. Murray's definition also comes nearest of any to accounting for the fact that "crotchet" has been used for a parenthesis sign as well as for a bracket, though the latter is the only use explicitly assigned to it in the article on "bracket" even in Murray's work. No other dictionary gives even a hint that "crotchet" in this use ever meant anything but the square bracket.

PROOFREADERS AND COPY-HOLDERS.—"A copy-holder," Kansas City, Missouri, writes: "I have been interested in reading your articles on proofreading, and have looked in vain for a mention of the copy-holder in this connection. You speak of the proofreader having to decipher illegible

writing. Is it not a fact that few proofreaders read proof alone, and is it not the copy-holder who must do all the deciphering? Of course in bad cases she has the proofreader's help, but as a rule she does it alone. She is also held responsible for all misreading of copy and almost all errors but typographical ones. It seems to me copy-holders deserve a little corner of your proofreader articles, and any advice in our line would be highly appreciated." *Answer.*—It is a fact that few proofreaders read proof alone, and that practically all the deciphering of manuscript must be done by the copy-holder. It is not a fact, however, that the copy-holder is always a "she," or that "she" or "he" is always competent. Some of them are even accomplished, and really not much in need of advice. The only really just way to write of such matters is from the most commanding point of view—that from which the most comprehensive survey can be made. Taking such a survey as the basis of opinion, it seems true that the proofreader deciphered bad manuscript, because properly he is the one who is responsible for all errors. Having the copy read to him, if he and his employer understand matters rightly, only heightens his responsibility, for it is one of his duties to assure himself that the reading is done correctly, and to do this he should from time to time look at the copy, especially

officers of organizations, while the others do not capitalize such titles. Must it not be that some consider these titles to rank with proper names, and that others think them only common nouns? Or do most people act on impulse or prejudice, without reasoning out a logical distinction? The latter seems the only way to account for the form in the sentence, "The mayor wants to give the Governor his views," which was printed, strictly in accordance with the rules of the office where it was done. "Governor" and "Mayor" are certainly as much alike in their nature as any two words can be, and these and all similar political titles, and all titles strictly analogous, are exactly like "President" of the United States, which no one with common sense would write without a capital. Some people write "congressman" and "assemblyman," even while capitalizing "Congress" and "Assembly." Probably there is no reason for hoping that those who do this can ever be taught to know better, for they simply cannot be teachable, or they never could have done it. All the teaching of all grammarians and lexicographers is directly opposed to it. If any capitalizing is to be done beyond the mere names of persons and places, and if capitalizing is to show any reason, distinction must be made between common and proper (or particular) uses of certain words, as "secretary" for a mere writing



BICYCLE SERIES DESIGNED BY P. WILBUR SHOOP, ABINGDON, ILLINOIS.

if anything does not seem right as he hears it read. I have never felt more indignant than I did once at a proofreader because of what his copy-holder told me. The foreman had shown me a misreading in a proof I had read, and I answered in a way that showed I assumed all the blame. The other reader's copy-holder heard me, and exclaimed to me, "My reader would have said I must have read it so; I always get all the blame for such things." It is not fair that it should be so. If she had to take all the censure she should have had more of the pay. Our correspondent is right in more ways than one. The copy-holder does deserve more than a "corner" in the proofreading articles, and next month our article shall be devoted to copy-holding.

DIFFERENCES IN CAPITALIZING.—Excessive capitalization lessens the value of the use of capital initials, inasmuch as it tends to make less clear the purpose for which they are used, which is to mark distinctions between different kinds of words. Differences in usage arise through disagreement as to the nature of the instances in which words should be distinguished by a capital letter. Every one understands that a proper noun should be capitalized, but many do not understand what a proper noun is. Indeed, Gould Brown admitted, in his large work "The Grammar of English Grammars," that he had not been able to satisfy himself in telling what makes a noun proper, and said what follows of other grammarians: "Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'—*Kirkham's Gram.*, p. 32. Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." Now, of course this note cannot be made to cover all the ground of this trouble, but it may accomplish its purpose by stating the probable reasoning on each side with regard to one of the most typical cases in which disagreement exists. Probably half of the newspapers capitalize the titles of all elective

employee and "Secretary" for an officer of an organization, "judge" for the common meaning and "Judge" for the presiding officer of a court (even "a Judge" and "Judges" indefinitely are right and most convenient in the particular use), "state" for any of the common meanings and "State" for one of the United States, and "territory" for a common meaning and "Territory" for one of the particular Territories as divisions of the United States. Distinction according to the principle here indicated is the only reasonable practice, and it is the actual practice of those who know best and do best throughout the English-speaking parts of the world.

A GERMAN VIEW OF AMERICAN PAPERMAKING.

In an interview with a large German paper manufacturer visiting in this country—Mr. E. R. Behrend, of Varzin, Germany—*Geyer's Stationer* reports him as saying:

"In papermaking machines the United States leads the world and is, in fact, exporting machines to Europe. As a result of this excellence, the machine-made paper of the United States is far in advance of anything made in Europe. This is especially the case with your newspapers. There is no such news print made as in the United States. In England very many of the newspapers have clung to the rag news. That would be impossible in the United States as the supply is totally inadequate to the demand. Even in England the dailies have been forced to use wood paper, and three or four papers in London buy their paper in the United States, one of them being the *Pall Mall Gazette*. A great deal of news print is now being exported to Europe from this country."

Mr. Behrend thinks Germany is ahead in the production of fine writing and other handmade papers, owing to the cheapness of labor there. English papers and Irish linens, for the same reason, he says are really made in Germany. The mills Mr. Behrend represents are located, by the way, on the estate of Prince Bismarck.

"THE LAND OF THE SKY."

BY C. F. W.



AFTER visiting the renowned scenery of Colorado, the Yellowstone Park, the White Mountains, and the Catskills, and taking several trips over the roads between New York and the West which claim to be "the scenic routes of America," a traveler had occasion recently to visit the country lying in Eastern Tennessee and Western North Carolina, between the Blue Ridge and Smoky Mountains, more particularly that in the immediate vicinity of Asheville, North Carolina. He spent about three weeks there, part of the time on the train, a portion of it on foot, and more on horseback or in a carriage, and returned with such a glowing description of the grandeur and enchanting delights of that favored region that one was tempted to believe the gentleman's good opinions of the places previously visited had been somewhat shaken, his new discovery so thoroughly eclipsing the sights and scenes

Coming into Asheville from either direction the road traverses for miles and miles a territory rich in views to delight the eye. The French Broad river wends its way through valley after valley, the road following it as closely as the exigencies of railroad engineering allow, sometimes on one side, again on the other, crossing and recrossing the stream on bridges of the most approved construction. From the observation car the scene is most inspiring, every turn giving new vistas to please the senses. From Asheville to Round Knob, and for some distance beyond, the trains pass over the finest part of the entire system, the highest point on the mountain being crossed on this run. In a few miles the train goes through seven tunnels, and the grade is 160 feet to the mile, the second steepest grade of any road in the United States. At one point, in crossing the summit, the track can be seen in fourteen different places, as one looks down from the train. The passenger who endeavors to select the shady side of the car on this trip will be kept busy, for what is shade one minute is sun the next, it seeming as if the engine ran at all the various points of the compass to traverse this particular bit of roadway. It is an experience never to be forgotten, and when accomplished one regrets he cannot turn back and go over it again.

The city of Asheville lies upon a plateau at an elevation of about 2,000 feet above sea-level, entirely surrounded by



VIEW OF ASHEVILLE FROM SUNSET DRIVE.

of his former wanderings. To one who has not visited the land now spoken of this statement will no doubt seem a little bold; but as others, including those who have seen the beauties of nature abroad, have made the same expression, it is not surprising so many candidly assert that "The Land of the Sky," as this region has been so poetically called, justly bears the palm as the most enchanting spot, so far as scenery goes, to be found on this continent. To be sure, the rugged grandeur of the Rockies has a beauty all its own, but naked rock, sheer precipice, and snow-capped mountains do not compare in peaceful sublimity with the verdure-clad mountains of the lower end of the Alleghany range, where the mountains pause in their attempt to reach southwest to the coast, and break up into numbers of smaller spurs, forming plateaus, valleys, abrupt defiles, rushing streams, gentle slopes and other evidences of disintegration, as they spread out into the plains and lowlands of the country farther south. No pen description of this region can do it justice. Its beauty can be faintly portrayed in words, and its likeness feebly expressed by the aid of the camera, but these can only partially give the reader or intending traveler an idea of the reality—the actual witnessing with one's own eyes—which prove the sublime loveliness of this favored section of God's footstool.

mountain ranges, that rise in mighty grandeur one above the other, piled up like clouds about the city, apparently near at hand, but in reality quite distant. Mount Pisgah and "The Rat," two of the most prominent peaks, are to be seen from almost any point. The plateau is not a level plain by any means, there being hill and valley, with rise and fall, sometimes gradual and sometimes more abrupt, throughout the entire country. The visitor who expects to find long stretches of level road must look elsewhere than in Asheville. But this very fact is one that makes the drives about the city so charming. A constantly changing panorama meets one at every turn of the road, at hill top or bend of stream. It is said that a stay of a month may be made and a different drive be planned, with entirely new views, for each day. Among the drives usually taken by those whose time is limited, are to Battery Park, Beaumont, Bingham Heights, Gold View, Biltmore, Swannanoa, Connally's View, Lookout Mountain, Sunset Drive, Sulphur Springs, Hot Springs, and Buck Shoals, while many others can be arranged for if time will permit. As



shown by the illustrations, there are many ways of getting about, the more common being the carriage, but numbers of hardier people prefer horseback riding, and this form of exercise here finds its ideal location. Walking, too, has many votaries. Beauties in nature that might be passed unchallenged in carriage or on horse, are always noted when one travels on foot. Then the exercise, the calling into play of all the muscles in the body, causes the lungs to drink deep of the health-giving atmosphere, the whole system is invigorated, an appetite secured, and the thought of fatigue never enters one's head even on long walks that in



COURTHOUSE AND PUBLIC SQUARE, ASHEVILLE, N. C.

other places would be deemed impossible.

The city has a population of about 12,000, is supplied with electric lights, well-paved streets, and electric car lines, and has stores and business blocks that would do credit to cities of much larger population. Its homes are tasteful and elegant, many of the wealthier residents occupying dwellings of modern architecture and expensive construction. The principal hotels are the Battery Park and Kenilworth Inn, and these and numerous other hotels and boarding houses furnish accommodations to suit any purse, and whether the traveler comes in search of health, or for rest and recreation only, he can easily find a convenient abiding place during his sojourn. The climate of Asheville is one of its principal attractions. The city is so located that an equable temperature prevails, and it is not subjected to the severe and sudden changes noted in many other localities. It can be considered an all-the-year-round resort, for in winter, people from the north come to escape the rigors of the northern blasts, and in summer, the residents of the States farther south flock to the city to enjoy the cooler breezes of the elevated plateau which do not favor their own towns. No other city in the United States is said to be better located for the cure of throat and lung troubles than Asheville; and these, as well as asthma, rheumatism, and malarial diseases, promptly yield to treatment there. In a general notice of the city, such as this is, it will be impossible to give data as to the benefits to be obtained in these directions, but this information can be readily had by reference to the published reports of cases treated there. The bulletins issued by the weather bureau for a series of years show that the average number of clear days in each month is twenty-four, and during the rainy weather the sticky, muggy atmosphere, so noticeable in places nearer the sea level, is not experienced.

Mention of Asheville would not be complete without reference to Biltmore and the estate of George W. Vanderbilt,

which lie close by, and which everyone visits when in this part of North Carolina. A complete description of this magnificent property and of the château "Biltmore House" cannot be here given, but no Asheville traveler should miss a drive to this princely inclosure, comprising 100,000 acres, grand by nature, but adorned and made more beautiful by the hand of man. Mr. Vanderbilt allows free entrance to his domains on certain days, written request from the proprietor of the hotel at which

one is stopping being all that is necessary. The fact that Mr. Vanderbilt determined to locate here, after visiting all other parts of the country, goes to prove that there must have been in scenery, in climate, in mountain, in stream, in soil, in tree and shrub, some potent factors to govern his decision in the expenditure of the many millions of dollars he has used in making this his earthly paradise.

Such, in brief, are some of the delights to be found in the vicinity spoken of. To know them best, one must visit them. Go at any season and you will not return disappointed, whether your mission be the recovery of health or merely the passing of a few weeks' vacation.

The inhabitants, white and colored, with their queer customs and queerer modes of conveyance, the half-starved looking oxen, the gaunt horses and dogs, the old log cabins, the noble pines, the beautiful azaleas, rhododendrons and other flowers which there grow so prolifically, the brilliantly-plumaged and sweet-songed birds, the native gems, the rabbits' feet, and other things, pleasant and not pleasant, remain in the memory long after one has returned home from a visit to this interesting city.

It has been said by some one that a visit to Asheville during the time court is in session and cases of violation of the government law relating to distilling are being tried gives one the best opportunity to note the peculiarities of the denizens of the mountain districts. At these times the dilapidated-looking "moonshiner" comes to town in his cart, drawn by oxen or mules — or oftener on foot, as many are too poor to even keep a conveyance of the kind mentioned — bringing his entire family, including the dog, to answer the charge made against him or some neighbor. It is a fact that some of these people persistently work at illicit distilling, not so much for the purpose of selling the product, or of consuming it, but to be arrested, that the government may feed them during the time the trial is on. And thus one class of humanity lives. It is a sad commentary on the social conditions of the country.



A MOONSHINER'S CART.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COLD-PROCESS STEREOTYPING.—To make successful cold-process stereotypes is a long sought for and much to be desired accomplishment. There are isolated instances where it is claimed satisfactory results have been attained, but no such process has yet come into general use. The means which have been employed to accomplish the desired end have been varied and in some cases peculiar. The latest invention along this line consists in placing the flong in contact with the type, placing an absorbent material on the flong and then rotating the type, flong and absorbent material to force the type by centrifugal force into the flong, and drive the moisture from the flong into the absorbent material.

A STEREOTYPER'S TROUBLES.—W. A. R., of Springfield, Massachusetts, writes: "I have purchased a copy of Mr. Partridge's book on 'Stereotyping,' but fail to find the knowledge I am looking for, and would consider it a great favor if you could put me on the right track. I have many forms to stereotype of solid nonpareil and smaller sizes. I cannot get my matrix deep enough, pound with a brush hard as I may, and not smash the matrix. Have done the following with no very good results. Used a matrix made of a 30-pound blotter and five tissues, covered it with a piece of thin muslin, beat in, then pasted my 80-pound back and beat that in until it seemed all down. I have taken a matrix made in the usual way and finished it up without muslin. As my electrotypes are all on wood bases they get warped so I cannot use a planer to set the matrix in with, as it smashes through the high places and leaves a bad impression to cast from. I make the regulation paste: starch, 5 parts; flour, 2 parts; whiting, 1 part; pulverized slippery elm, 1 ounce; to mixture of 6 quarts water and $\frac{3}{4}$ ounce carbolic acid. I only make a small quantity of paste at a time—enough for a week or ten days. Any suggestion you may offer will be thankfully received." *Answer.*—If you would follow the directions given in the book you have purchased, your difficulty would disappear. Do not use blotting paper which will not stand pounding with a brush, but procure some regular brush matrix paper such as is manufactured by B. & O. Myers, of New York. Use the 40-pound paper, and dampen it before pasting on the tissues. The paper may be dampened by dipping it in water and then forcing the water out with a heavy roller. Do not use slippery elm or carbolic acid in the paste, and add a larger amount of whiting as directed on page 16 of your book. It is not necessary to use muslin over the matrix and it is no aid in getting a deep mold. If your brush is in good condition, flat and level on the face, there will be no danger of tearing the matrix unless the beating is done with an edge or corner of the brush.

SPEED IN ELECTROTYPING.—L. C. P., Detroit, writes: "A friend who has recently returned from Chicago informs me that one of the electrotypers of that city has a quick process of electrotyping which saves about one-half the time usually required to deposit shells. I understand that the process consists in keeping the molds in motion by means of some kind of a trolley system. I have tried this plan in a crude sort of a way, but have failed to increase the speed of deposition to any extent. Can you give me any information on the subject?" *Answer.*—Keeping the molds in motion, or agitating the solution will not materially affect the rate of deposition unless the current strength

is increased. The object of agitation is to permit the use of a stronger current than would be possible with the solution at rest. The reason for this is not clear, but the effect is to prevent a burned or spongy deposit. There are various devices for accomplishing this object. Where two or more tanks are used one may be set on a higher level than the other and the solution allowed to flow through a small pipe from one to the other, when it is pumped back into the upper tank. Another plan is to operate a paddle wheel in the bottom, or a small propeller at one end of the vat. Still another plan is to keep the cathodes in motion by hanging them on a rocking shaft which is kept moving by mechanical means. By far the best method is one recently invented which provides a means for forcing air through perforated pipes in the bottom of the vats. The agitation of the solution is thus kept uniform and may be made more or less violent at the pleasure of the operator, the admission of air to the pipes being governed by valves under his control. With such an apparatus the writer has been able to employ a current strength of about thirty-six amperes to the square foot of cathode surface with the result that copper shells of good quality $\frac{1}{1000}$ to $\frac{1}{10000}$ of an inch in thickness were produced in one hour. This is a saving of fully one-half the time required to deposit a shell of the same thickness with the solution at rest. The apparatus has been patented and will soon be placed on the market.

QUESTIONS ABOUT ELECTROTYPING.—C. F. M., Battle Creek, Michigan, asks the following questions on electrotyping: 1. When a case of work has received a proper deposit of copper, and is disconnected from the dynamo by putting a piece of wood or cardboard under the rod, but still hanging in the same solution, why is it that the deposit will turn red around the edges and in a few hours will run off again, although it does not face an anode? 2. What is the best device for hanging our copper scraps, and pieces of anodes in the bath to use them up? 3. What is the most common cause of pin holes in the shells, dots gone, etc.? *Answer.*—1. An electric current passing through a solution of sulphate of copper will dissolve copper suspended in the solution whether it is in the circuit or not. This fact may be readily tested by weighing a small piece of copper and hanging it in the solution without electric connection, and after a few hours weighing it again. It is because of this fact that extra anodes not in use, if left in the solution, will make it dense and heavy at the bottom, and frequently cause the deposit to be spongy and granular. 2. Holes in the shells are due either to defective blackleading, failure to remove the air from the mold by thorough wetting before placing in the bath, or the use of a current so strong that it causes the formation of hydrogen gas on the cathode. Defective blackleading may be caused by a poor quality of graphite, or insufficient brushing. The best way to wet the surface of the mold is to place it face up in a tank partially filled with water in such a manner that the mold will be an inch or two under the surface and then direct a stream of water from a rotary force pump on to the mold. If your trouble is due to the third cause, the remedy is to reduce the speed of your dynamo or use an agitator. The latter is by far the best plan, as the agitator will not only dissipate the gas bubbles but will enable you to employ a current twice as strong as would be practicable with your solution at rest and thus double the rate of deposition. 3. Copper clippings and scraps may be utilized as an anode by packing them in a perforated lead box and suspending the box from an anode rod. The box may be constructed of plates of electrotype metal joined at the corners by soldering. It should be somewhat longer and deeper than your cases and about four inches wide. The perforations should be as near together as possible.

QUERIES intended to be answered in the August issue should be sent in early.

GRACE N. WISHAAR.

IT has been our pleasure to present the work of a number of Western artists in recent issues of THE INLAND PRINTER. The drawing of Thomas H. Guptill, shown recently, is a fair example of the rising school of illustrators on the Pacific slope now claiming public attention. Among others, Miss Grace N. Wishaar, of Seattle, Wash-



GRACE N. WISHAAR.

ington, is a young pen-and-ink sketch artist whose work deserves a word of appreciation. Portraiture is her forte. In this she exhibits a winsome touch, a kind of feminine delicacy that does not impair the truthfulness of outline and shading. Her "study head" reproduced on the opposite page is a very attractive bit of drawing. Her other portraits show painstaking and skillful work with the pen. Miss Wishaar does not confine herself to line drawing. She has recently finished portraits in oil that, when placed on exhibition in Portland, received general commendation. She is now executing pen-and-ink sketches and general designing in the well-known firm, Curtis & Guptill, of Seattle. Her father, Mr. E. B. Wishaar, is a prominent newspaper man, being connected with the editorial staff of *The Oregonian*, of Portland, Oregon. Although not possessed of a technical education in her chosen art, Miss Wishaar has availed herself of every opportunity to perfect herself in it, and her present success gives assurance of a promising career.

JOURNALISM IN TURKEY.

An editor's lot in Turkey is not always a happy one, if we are to give credence to this account in the *Colonist and Exporter* of the restrictions placed upon the press in that country. The censors placed in each newspaper office are supreme, and all attempt at a free expression of opinion is rigidly excluded. This is also true of the two papers published in French and English at Constantinople. The government really holds a string to every item that is turned in, and this is how they work it. Two regularly appointed



THE LATE LIEUT. GEO. M. DE REAMER.
Drawn by Grace N. Wishaar.

censors are sent to a newspaper office as soon as it is established—one for day duty and one for night. They are appointed for that particular paper, and are held solely responsible for every item that appears in it from one year's end to the other. In the event of one displeasing line slipping in unawares they may pay for the oversight with their lives. Although they have no voice in the management of the paper, they are the real editors, and examine every proofsheets before the paper is made up. What is objectionable to the government, their friends, or themselves, is rigidly cut out. Armed with blue pencils, they sit in the office day and night, and as fast as the matter is set proofs are handed them. Out of ten columns of apparently harmless matter, for it is so dead and dry as to be absolutely without brilliancy, force, or character, they usually allow about two to be published.

It is not merely that expressions regarding political matters are excluded, as the caprice of the censor is indulged regarding the most trivial subjects and affairs. If he happens to be in a good humor the paper comes out in time, and has some semblance of a "real" newspaper; but as a usual thing, after he has finished blue-penciling the proofsheets, it is the problem of the hour to find enough matter left to go to press on. It is expected, in fact almost a law, that writers shall take advantage of every possible opportunity to flatter the Sultan, and the man who can think of the most awe-inspiring titles to follow the name of that mighty person is the most valuable man on the staff. Thus an editor was recently severely called to account for speaking of the Sultan as merely "His Imperial Majesty, the Prince of the Faithful, and the Shadow of Allah upon Earth." This was regarded as actually disrespectful, and it was only by the utmost pleadings and promises to do better that he was allowed to continue his paper. What he should have said to appear at all loyal was, "His Most Holy, Noble and Imperial Majesty, the Greatest and Most Powerful of all Princes of the Faithful, the Shadow of Allah upon Earth, the Finest Pearl of the Age, and the Esteemed Center of the Universe, at whose grand and mighty portals stand the camels of justice and mercy and at the parting of whose hands spread untold happiness over all the earth," etc.

The censors are paid chiefly to see that the Sultan is praised, and the goodness and mercies of the government are poured into the public without stint, and in their zeal to rightfully perform the duty the censor's methods are sometimes very ingenious. On one occasion an item appeared in the proof regarding an individual named I. Sultan. Sultan is a Turkish surname, the same as King is an English one, but the censor would not let it go, on the ground that there was but one Sultan in the world. At last he compromised the matter by striking off the n, so that the man's name appeared in the paper as I. Sulta. The word majesty is never allowed to be used with reference to any ruler but the Sultan, and the Pope must not be called "His Holiness," because that expression is reserved for Mohammed.

To mention the Queen of England as the "Empress of India" is worth a man's life, for the government cannot bring itself to recognize any Christian woman, and cannot permit the papers to allude to her as the ruler of a country that contains so many Mohammedans. One of the largest Syrian papers was suppressed for six months, because in



BABY McMICKEN.
Drawn by Grace N. Wishaar.

mentioning some "western superstitions" it made reference to the western sentiment regarding Friday as unlucky. Friday being the holy day of the Mohammedans, the editor was cast in jail. There is nothing whatever to control the whims of the censor, and, as a result, the Turkish papers contain nothing of importance and next to nothing in the way of news. Even the obituary notices do not escape the censor's pencil. Lately a Beyrout paper had a sympathetic notice about a Christian whose death was attended by great sadness. The censor killed the notice, and explained his action by saying that "it contained such a strong pathetic element that it would be sure to reopen the wounds of the mourning relatives and cause them to grieve more than necessary." With this yoke around its neck, the whole Turkish press is made up of personal news and of intelligence as to the bestowal of decorations and such stirring and inspiring information.

NEW FASHIONS IN STATIONERY.

The monogram is the swell thing in stationery just now, says *Geyer's Stationer*. Miniature monograms are especially popular and allow a wide range of color and artistic design. A very swell example has a background of dark green with initials and border in raised gold. The green and gold, and blue and gold monograms are still stylish, but other colors are gradually entering the field. The monograms are embossed. Crests and coats-of-arms are also used extensively in gold, silver, and different bronzes.

In polite paper, the prettiest and most popular are pure white, or slightly cream-colored. Azures and gray are, however, in good form. In deference to this spring's penchant for things loud and novel, royal red colored writing paper is "on the list" of society stationery. This paper is made exclusively in France, where it is very popular, and, with a miniature monogram of black, is considered the acme of fashion. There has been such a demand for this paper among the "400" that it has been difficult for swell stationers in this country to keep up with it.

The sealing wax must match each shade, and it is used both outside on the envelope and inside at the upper right-hand corner of the paper. There is also a variety in the

shapes of the new specimens of stationery. Some of the envelopes are not more than six inches long and two and one-half inches wide. They open at the end instead of at the top. Others are perfectly square and not large. For those who are in mourning the sizes and shapes are not



A STUDY HEAD.

Drawn by Grace N. Wishaar.

altered, but the black band is wider than before, the paper is more lusterless and the monograms, or addresses, are done in the duller black.

The most fashionable wedding invitations are printed on large, square sheets and on heavy kid-finish paper. Plain embossed coats-of-arms are proper to be used and add materially to the richness of the invitations. The latest thing is a miniature monogram, containing the initials of both parties, in silver on the inside flap of the envelope. This is extremely chic. "At Home" notices are often incorrectly printed on the same paper as the invitation. They should be printed on separate cards and inclosed. For party invitations the folded sheets are preferable to those engraved on cardboard.

In calling cards the principal points to be considered are thickness, size, and engraving. The sizes vary from time to time. At present, the correct size for a married lady's calling card is $3\frac{1}{8}$ by $2\frac{1}{8}$ inches; for a miss' card $3\frac{1}{8}$ by $2\frac{1}{8}$ inches; and for a gentleman, $3\frac{1}{8}$ by $1\frac{1}{2}$ inches. As to engraving the card, the roman letter is growing in favor with the most ultra fashionable, but the script is in much greater use, and is perfectly correct. On ladies' cards the addresses should be placed in the lower right-hand corner and the reception day in the lower left-hand corner of the card. A man's card should always have Mr. prefixed, with the address rarely used, although if a member of a club its name is permissible in the lower left-hand corner.

NEW KIND OF ARABIC.

When he was in Egypt, Mark Twain hired two Arab guides to take him to the pyramids. He was familiar enough with Arabic, he thought, to understand and be understood with perfect ease. To his consternation he found that he could not comprehend a word that either of the guides uttered. At the pyramids he met a friend, to whom he made known his dilemma. It was very mysterious, Twain thought. "Why, the explanation is simple enough," said the friend. "Please enlighten me, then?" said Twain. "Why, you should have hired younger men. These old fellows have lost their teeth, and, of course, they don't speak Arabic. They speak gum-Arabic."—*Saturday Review*.



PROF. BENJ. TRENNERMAN,
Instructor of the Seattle Athletic Club.

Drawn by Grace N. Wishaar.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

ALMOST every letter we receive, coming from printers in the smaller towns, speak of the scarcity of "new" faces of type and bemoan the limited amount of material at command from which to construct up-to-date, artistic specimens. We are led to say, that while late type faces help to make a modern-looking job, yet without skill and art in the composition, they are of no avail whatever. What have new faces of type to do with the *plan* of a job? Nothing. Do new type faces *balance* a job? Not at all. Do new type faces, when two or more kinds are employed in conjunction, make a *harmonious* job? Not by any means. Do new faces of type properly "*white out*" a job? Of course not. A printer who cannot construct a good, artistic piece of composition with *old* material cannot do it with *new*, even though he has a whole type foundry at his back. We say now, without hesitation, that in our observation as much art and skill have been shown in the work of the printers in small cities and towns as in the work of compositors in the large cities. THE INLAND PRINTER now offers a prize competition for jobwork which places all on an equal footing. *New* material will not enter into the consideration at all. Plan, harmony, balance, finish, correct "whiting out," judicious ornamentation, coupled with common sense, will

have treated it in the manner spoken of. Now, the job is excellent from a modern point of view, type faces, borders, etc., being right up to date. Your balance, color scheme, "whiting out," etc., are all that could be desired.

L. J. C., Farmington, Minnesota.—Your work is all very creditable. The cover page of the Dakota County Sunday School Association is the best specimen, and is up to date, well balanced, forceful in display and correctly "whited out" and finished.

WALLACE COOK, Long Branch, New Jersey.—We regret giving the credit of your work to your father, Mr. George W. Cook, in our last review of your specimens. Your work still continues to improve. Don't fall into the practice of using curved lines.

THE BAIRD PRESS, Milwaukee, Wisconsin, sends some very artistic specimens of their work. The composition, embossing, presswork, and harmonious, pleasing combinations of colors show conclusively that this firm thoroughly understands art printing. Would be pleased to see more of your work, especially in black and white.

FRANK LANDIS, Nebraska City, Nebraska.—Your samples are all very neat. The tendency toward too much ornamentation on your stationery work should receive your closest study. By far the best example, No. 1, which we reproduce, has no ornamentation whatever, and shows the possibilities of the gothic letters in stationery and commercial work. This letter-head is a model of neatness, balance, finish and correct "whiting out." It is only in the smaller

CARL MORTON, GENERAL MANAGER.

A. T. RICHARDSON, SECRETARY

ARGO MANUFACTURING COMPANY,

MANUFACTURERS OF

GENERAL SALES AGENTS:
JOY MORTON & CO.,
110 N. W. PIER, NO. 1, CHICAGO.
WRITE THEM FOR PRICES.

ARGO CORN AND GLOSS STARCH.

NEBRASKA CITY, NEB., 189

No. 1.

be the rule in awarding the prizes, of which due mention, together with the rules governing the contest, appear elsewhere in this issue. See the editorial pages.

L. L. EMERSON, Kahoka, Missouri.—Your work is all of a superior quality and shows that you have taken especial pains to secure a good balance, harmony and finish. Your April blotter is the most artistic specimen.

L. E. LIPPINCOTT, Lee Center, Illinois.—The commencement programme printed by you is very creditable indeed, and shows that if you are a "country" printer you know how to do first-class work and put that knowledge to good use.

THE COMMERCIAL PRINTING COMPANY, Massillon, Ohio. Your folder is neat and well displayed, but the selection of colors could have been more "striking." In your note-head, "all kinds of" is too prominent. Otherwise it is neat and a good job.

R. F. AVESON, with the *Deseret News*, Salt Lake City, Utah.—Even though you seldom have the opportunity to set advertisements, the samples you submit give unmistakable evidence that you know how to set them. We consider the ads. excellent.

JOHN MCCORMICK, with the *Argus*, Albany, New York.—The card you submit for criticism, "Masterpieces of Ancient Art," should, by all means, have been set in the Sixteenth Century style. Its subject was "ancient" art, therefore it would have been much better, from an artistic standpoint, to

details wherein you need to study. You have mastered the problem of balance and proper display. Now turn your attention closely to the matters referred to. Any time you are in doubt, or wish your work criticised, we shall be glad to assist you. Always send black proofs for this purpose.

LYTTON ALLEY, Nashville, Tennessee.—We would not advise the use of curved lines in jobwork. This plan is very seldom productive of good results. As a rule this plan is a breeder of trouble in the pressroom. Don't use strips of rule or border on each side (top and bottom) of a display line.

J. FAUNT LE ROY, San Rafael, California.—The B. F. Bell card is not good; too much border and rule. The Chrysanthemum card is very neat and the best plan to pattern after. In the other card, if you had given more prominence to "Grand Entertainment and Dance" it would have had a better effect.

CHARLES M. KREBS, Galion, Ohio.—The plan of your panel on the Central Ohio Buggy Company cover is original and artistic as well. [Mr. Krebs, in his narrow panel work, where he has a long line or word to contend with, lets it break over the rule and then continues the rule down underneath the word.]

THE E. D. TAYLOR COMPANY, San Francisco, California. Your specimens are truly artistic in composition with exquisite presswork and harmonious color arrangement. The work is all up to date. The unique and beautiful

presswork on the half-tones, together with artistic composition, are most convincing proofs of the ability of The E. D. Taylor Print Shop to handle that and all other classes of printing in the most satisfactory manner.

EUGENE C. CASE, Port Atkinson, Wisconsin.—Your samples are all very creditable, and show excellent composition as well as presswork. It was a mistake to place the corner composed of Laurel border on the C. J. Ward note-head. There was plenty of ornamentation on the job without its use. Use ornamentation sparingly. Aside from the point we mention your work is of a high order. Balance, harmony, proper "whiting out," etc., are excellent.

F. G. HICKS, Morenci, Michigan.—In the Butler & Gates heading the one set in Florentine is the best. To improve this heading put "Successors to" in one line and "E. E. Butler & Co." directly under it in the center of the line. Take away the ornaments at side of "Clothiers and Furnishers"; move the lines over to the center; bring "South Side Main Street" down on a line with the date and move it over to the extreme left of the measure to which the job was set. Your work as a whole is very neat and reflects much credit.

GEORGE N. TUESLEY, foreman *Yakima Herald*, Yakima, Washington.—Even though you do possess very limited material, there is unmistakable evidence on almost every job that, as far as plan of composition is concerned, they are artistic and up to date in design. There is only one job which we desire to call your attention to—the bill-head of Ward Brothers. The use of Celtic for the firm name and then following with De Vinne for the business is a bad plan, because it gives undue prominence to the business, and does not harmonize.

G. H. L., Rochester, New York.—The card set in light-face type is the neater of the two. The one with the main line in De Vinne has too many faces of type. Now, the plan of the light-face card is decidedly the best one to pattern after for good results, but the combination of type used is not satisfactory, because the unimportant wording stands out with more prominence than the main lines. The proper way to treat a card on this plan is to have the important lines the heaviest. It will pay you to demonstrate this fact in a practical manner. Reset the three center lines in heavier type and note the effect.

J. AL MEISENBACH, La Salle, Illinois.—Aside from too much bent rule work, your specimens are excellently well done. In the card of W. A. Locke we cannot see why "photographer" was made so insignificant. You could have placed the word "photographer" immediately underneath the main line, say in 12-point De Vinne caps, and not interfered materially with the arrangement of the composition. You would then have had a much better and more effective job. The stationery of the *Herald* is excellent and shows proper treatment in all departments. Do not use so much bent rule in your work. It does not add in any way to its beauty or effectiveness.

A. L. STONECYPHER, Omaha, Nebraska, sends a calendar and a number of his advertising blotters. Mr. Stonecypher is, evidently, considerable of a "josh" and must be a jovial, good-natured man. The calendar is in three printings, with excellent composition and first-class presswork. In one corner is a half-tone of "Balanced Rock." The illustration has the appearance of being printed from three-color plates, but such is not the case, as Mr. Stonecypher informs us that it was done in three impressions from one engraving. It is excellently well done and the result entirely satisfactory. Of course, this calendar is open to criticism by the fact of an abundance of "spring" poetry being printed thereon; but Mr. Stonecypher informs us that the results have fully justified him in pursuing this method.

Good results are the things to be desired in advertising any business, and if they can be had on the line pursued and proven to be productive, then it is all right and the "end justifies the means." The blotters are all good and show that Mr. Stonecypher is a hustler for business.

E. O. HARDER, New Orleans, Louisiana.—The large and varied parcel of your specimens show beyond doubt that you have excellent taste and know how to use it. There are but two jobs in the collection on which we have criticisms; they are the catalogue cover of Boland & Gschwind, and the cover

FEBRUARY 15, 1897

Net Trade Prices

PAINTS, OILS, BRUSHES, Etc.



One Line of Prices for all, and then prices lower than competitors for same quality. Short time and careful scrutiny of credit. In making our prices we make no allowance for long time or bad debts. Paints to one dealer who pays cash or shows good basis for credit as low as to another. Compare our prices with the prices you have been paying, and note our descriptions of qualities of the different grades listed. Quality—Goods that have our name and label are guaranteed THE BEST. NONE better can be had at ANY PRICE. Our trade goods are equal to any second grade in the market.



R. McWILLIAMS Manufacturer and Jobber
Proprietor of
Crescent City Color Works

New Orleans, La.

No. 2.

of price list for Payne & Joubert. The former cover is all right and excellent until you reach the matter at the right. "Ivens' Pumps" and "Ivens' Cotton Presses" are the two most important things to bring out. Now, in order to do this properly, you should set the matter between the words "Ivens" and "Pumps" in smaller type. Jenson would be a good letter for this purpose, but if you have not got it, French Old Style will answer very well. Work the matter in on the "block" or "panel" method. Treat the "cotton press" matter in the same way. The great trouble with the job as it now stands is its sameness and crowded appearance. By the method spoken of above, you will be able to make the "cotton press" portion as prominent as the "pump" matter. Then, too, you can have more room for leading. In case you made this change it would be advisable to put the words "New and Second-Hand Machinery" in St. John. It is our advice, if you have this job standing, to reconstruct it on these lines, as a practical demonstration will be most convincing and productive of good. There is too much "sameness" to the Payne & Joubert cover. We do not approve of all black to the exclusion of white space or daylight. Portions of the job should have been set in light-face type in order to give strength to important wording. The plan of the R. McWilliams cover, No. 2, is excellent, and shows how to deal in a satisfactory manner with

the problem of "too much matter." Do not be backward about sending specimens for criticism, because you will be the gainer. A few pointers now may be the means of making some of the elusive elements of type display very clear to you.

A. R. ALLEXON, with The Henry O. Shepard Company, Chicago.—We reproduce your title-page of The Illinois Paper Company, No. 3. It is neat, artistic and up to date, and is excellent for a black-and-white design or a color scheme. Designs on this order present the greatest possibilities.



No. 3.

ED E. SWEET, Pomona, California.—Your samples evidence very few defects. The only one is in the card of The City Ice Company. Had you broken up the line "Artificial Ice of Pure Distilled Water," the display would have been more effective and given the job a much better appearance. By the way, be careful of the use of the character "&." Do not use it, except in firm names.

R. F. DUNHAM, proprietor Dunham Press, Southport, Connecticut.—The folder is excellent, as is also your letter-head. We cannot say as much for the bill-head. One very noticeable feature is that the words "Art Printing" are entirely too weak, the address line is too prominent, as is also the matter pertaining to type-written letters. The selection of colors is all right and very pleasing, but bad judgment has been used in picking out the lines for the strong color. The important or main line should be the ones to go in the strong color. As regards the working of your rollers, undoubtedly the damp weather had something to do with it. A good quantity of oil rubbed on the rollers

and left on over night will often work wonders. Paraffin oil is excellent for this purpose, but if you don't happen to have it, machine oil will answer. We think your foreman has considerable talent for jobwork, but it needs to be guided a little, as is evidenced by the bill-head.

W. B. MARTIN, with the Deseret News Publishing Company, Salt Lake City, Utah.—As a whole your samples are very creditable. The cover page of the *Children's Magazine* is your best specimen. It could, however, be improved by taking out the little strip of border projecting diagonally from the bottom panel and setting the publisher's name in smaller, plain type, and moving it over to the center of the space. The certificate is also good. We believe you are on the right road. Drawing and designing will help you very much in your work. Study hard and make the most of your time to gain as wide a knowledge as possible of all branches of the printing business and kindred arts.

ADOLPH LEHMAN, apprentice with Eastman & Thomas, 710 Market street, San Francisco, California.—In the show card of the Germania Club, "24th Annual Excursion and Picnic" is not prominent enough, otherwise it is a good job. On the Lebold Harness Co. heading too much prominence is given to "Whips, Blankets, Robes and Saddles," and is a trifle too crowded, owing to the fact that not enough "white" was provided for at extremes of embossed work. Otherwise your work is very creditable and we believe, by proper study, you will make a first-class printer. The work of Mr. George Knight in the pressroom is excellent, both as to colors, embossing and presswork.

WIGGINTON & CONGER, Linneus, Missouri.—We appreciate your kind words, and those also of many others, and are gratified to learn that this department is of value and assistance. The two most artistic specimens in your collection are your own letter-head and that of The Linneus Drug Company. They are both strictly up to date in all respects. We make a suggestion on your letter-head, not as regards the composition, but a color scheme. Work the Flame border in a strong gray tint. Work the caps "T" and "B" in a bright red, also the caps "L" and "M" in the date line. Print the remainder in black. The Planters Hotel note-head has these faults: Name of hotel not prominent enough; "Commercial Trade" too prominent.

N. ANDERSON, Cleburne, Texas.—For two years' experience your work is very creditable. The letter-head of the President of the Texas Press Association is by far your best specimen. The statement of Tom Smith is not good, because you have used entirely too large type. It is not necessary to use type so large that it will insure a full line. White space is valuable and the more "white" you have on a heading the greater the chance for effective display. Office stationery should not have the same treatment accorded a poster or an advertisement. We have repeatedly stated that the most important thing in stationery work is the firm name, with the business a close second, but not to be accorded equal prominence. If you will remember this fact, it will help you.

CHARLES L. COKE, with F. M. Howell & Co., Elmira, New York.—We are pleased to know that you have received benefit from this department. Your color cards, with the exception of Schubmehl Company and Rose & Bloom, are excellent. The red on the Rose & Bloom card is so strong that it has the effect of crowding the reading matter. If a dark blue had been used, instead of red, on the Schubmehl card, it would have been much better. The matter set in caps on the Morrow & Seabrooks card is too large. Smaller capitals would have made a different job of this card. The embossed card of Voorhess & Bailey is beautiful, as is also the label of "W. N." The presswork is also of a very high order. The school bond is an excellent piece of composition

and shows proper treatment in all respects. The Hooven Mercantile Company's catalogue is too fancy. On page 18, where you have used a solid letter in conjunction with open caps, it has a bad appearance. The presswork on this catalogue is first-class, but a poor selection of colors is very evident. The catalogue of Santee & Cunningham is a beautiful piece of work. The embossed cover is excellent. As a whole, your work is most creditable, but you have a strong tendency to over-ornamentation. Do not use so many ornaments and your work will show up much better.

EUREKA PRINTING COMPANY, Cleveland, Ohio.—For a printer of very limited experience in jobwork, you by no means need feel discouraged. The first attempts at the art side of printing, even by those who have since attained skill and who now rank as artists, were no better than the samples you send. It is the willingness to study, the cultivation of a retentive memory and the use of common sense that go a long ways to make the proficient man. We like the spirit in which you write and propose to aid you all we can. This department is open to you and all others at all times. Make use of it. Your bill-head: Firm name too small, take out ornaments between words; "Advertising Novelties" not prominent enough, but does not want to be as prominent as the firm name; "Cigar Cases" much too large and the type is not suitable; plan of placing the words "A Specialty" between the words "Cigar Cases" is not good. We see you have a strong tendency to put ornaments between words in display lines. Do not do this. If you want a full line use larger type. Do not use a character "&" except in firm names. The Bogue & Oates bill-head is the best specimen of the lot. The statement of Adam Isheim is also creditable. Where you use tint blocks it is not a good plan to run the matter so close to the edge of the tint. In your card "General Job Printers" should have been accorded more prominence. The matter pertaining to advertising novelties would have been in better form had you made a neat panel of it.

J. E. PERREN, with P. J. McIntyre, Denver, Colorado. The McConnell card, No. 4, was not easy to handle. About the only solution is No. 5. The large capitals helped to produce a bad effect; also the Laurel border and the Jensen ornaments placed at the upper right-hand corner. This is a case of trying to balance a job by the use of ornamentation. By all means balance the type and then be very careful of ornamentation. Your G. H. Foster bill-head, considering the vast amount of matter you had to contend with, is very

C. McCONNELL,

Carriage . .
Sign
Ornamental

PAINTING

1441
Wazee Street

Denver, Colo.

No. 4.

neat and creditable, but it would have been much improved had you set the measure three picas longer, thus letting a little more "daylight" in between the main portion of the heading and the two panels. In the Eppel & Pinkett heading, "General Commission Merchants" is too small. The proper way to have treated this heading would have been to strengthen the line mentioned and then placed the other line,

4-5

"Wholesale Poultry, Game, Eggs, Butter, etc.," in a neat panel at the left-hand side of the heading. W. P. Salmon card has the fault of "Brick Contractor and Jobber" being too small. The greatest fault you have is this: You do not bring out the important wording enough. The important portions should be made to stand out, not in an offensive or loud manner, and then group the other wording about this in an attractive manner. Considering your experience, your work is all very creditable, and we shall be pleased to aid

C. McCONNELL,

CARRIAGE . .
SIGN AND . .
ORNAMENTAL
PAINTING.

1441 WAZEE ST.

DENVER, COLO.

No. 5.

you at any time. Always remember that where you use a heavy-face letter for a firm name, the business should be treated in a like manner. If it happens to be stationery printing, give the firm name the most prominence and treat the business as a close second.

ARTHUR BRIANT, Hoosic Falls, New York.—The show card of the Mower and Reaper Band has quite a number of objectionable features. You have six different faces of type on the job, which is entirely too many. You start out with Bradley caps, which is especially bad on a show card. The next thing that greets the eye is the panel inclosing the words "Concert and Ball." Three objectionable features are noticeable here—the extended caps used with extra condensed, the character "&," which should have been spelled out, and the three rules on each side of the panel, branching out in fan style. It took time to justify the rules in that position and it did not improve the job. Had you spelled out the "and," you could have made a stronger display of "Concert and Ball," thereby giving you a longer line and doing away with the panel altogether.

S. N. KEMP, Los Angeles, California.—The cover design of W. Harrison Ballard, M.D., is very good, but we cannot say that we approve the plan of setting the second line, where gothic caps are used, flush with the first line in cases where the second line does not make as long a line as the first one. This plan is all right in such faces as Jensen, where the Jensen ornaments can be used to fill out the line, but in gothics it is not a good rule to use ornaments. We would advise centering the short line with the long one. The ad. is good and shows that you know how to use white space to advantage. The Chronis Brothers' card is also very creditable, but would have been improved had you omitted the ornamentation. The card of The E. E. Henry Mantel Company is faulty; made so, in part, by the injudicious color arrangement. "E. E. Henry" is in a strong brown and "Mantel Company" in bronze-blue. This has the effect on the card of dividing the wording that should by all means be grouped together. This is the business card of the E. E. Henry Mantel Company, and this line should have been set in one series of type of the same point and printed in the same color of ink. The setting of one portion of a firm name in one style and another part in another face would naturally be confusing in itself, when sufficient space is allowed between the lines, as was the

case in this job. Never do a thing of this sort for novelty's sake. Where there is the remotest possibility of misleading a reader, remedy the fact without hesitation. These misleading effects, for the sake of originality or individuality, should never be tolerated.

THE POE COTTAGE.

BY BURT H. VERNET.

AWAY "uptown," among the hills of old Fordham, in suburban New York City, stands the quaint little cottage where Edgar Allan Poe, America's eccentric story-teller, poet and critic, spent the most brilliant, as well as probably the most wretched, period of his life.

Within a short time this humble dwelling, which has become the shrine of a host of adulators, is to be removed to



POE COTTAGE IN ITS ORIGINAL POSITION NEAR THE HIGHWAY.

an adjacent park and the present site will be obliterated by the march of city improvements, and the noisome rumble of a street railway will soon be heard on the quiet old highway.

This removal has been bitterly opposed by the Shakespeare Society, as well as numerous well-known newspaper



POE COTTAGE AS IT NOW STANDS.

editors and literary lights, who could see no good reason for such a species of vandalism. But property interests and legislative enactment has done its work and sentimentalists must take a back seat.

Already the authorities have placed the little building back from the highway a dozen yards or more, and the giant cherry tree which stood guard over the humble home

has been cut down in the necessary work of widening the little old lane into the proud distinction of a broad city street.

"Poe cottage" is situated on the old Kingsbridge road, and was built in 1815. When occupied by the now famous writer it stood alone in a wild country, save for a few scattered farms, and must have been an ideal spot. The surroundings are picturesque even yet, although from the valley below come the clattering sounds of steam railways and busy traffic of city streets.

The long contention over its removal has created quite a lively interest among the public, and, standing as it does in a region of shady lanes and good roads, it is a favorite objective point for city wheelmen and pedestrians of a literary turn of mind, who sadly regret the alleged necessity for its removal.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

For September we are going to have a little experience meeting of those printers who advertise. I would like each one to write me his experience in advertising for trade. Let him tell me: What he used; what paid the best; how each thing was circulated; what sort of people each thing was supposed to reach; if he believes in regular advertising; if he has found advertising by samples to pay him, and, finally, what he thinks on the subject generally, and how far a general principle has guided him. With these letters I would like to have examples of the advertising used, and where cuts are used I would like to have a black impression of the key plate for possible reproduction. This matter of advertising for printers is a vital one and demands the most serious consideration. Every day I am receiving ten or a dozen letters from printers from different parts of the country asking pertinent questions about this subject of publicity for printers. The trade is interested, and we want to help each other in a general way by comparing experiences. It will save us dollars to know what, when, how and where to advertise ourselves. If you have but a word to say, say it. It may be just the word we are waiting for. Just a word of warning: all letters must reach THE INLAND PRINTER office not later than August 1, so that I may have ample time to give them consideration and arrange for the reproduction of desirable specimens.

DON'T be prosy. If there is one thing that a merchant does not want to hear it is the prosy man—the man who drones in his ear for five, ten, twenty minutes at a time. What that man says may be very good, in the business of it, but the way it is put kills it. Put vim, vitality and up-to-nowness in your talk. Be pithy, snappy; turn your sentences quickly, and get at your point by the most direct route. Never talk for talk's sake. Never be smart or funny just for the fun of it. Let every line have a little of your knowledge of human nature in it. Hit the man you are after by your way of putting an old proposition, but do not be so clever that you let business slide in your endeavor to catch the smile or the laugh. You can laugh an order out of a man's head. The things we laugh at we don't necessarily trust. Be bright, be clever, be business-like, but never be prosy. If you have a pet theory, or a pet hobby, or an invention, let it stay at home when you go out after business. Other men are not interested in you personally. They are interested in you only so far as you are able to serve them. You are prosy when you push your business in ways where they have no interest. Don't be prosy.

MESSRS. ROGERS & WELLS, 68-70 Wabash avenue, Chicago, are making a specialty of handling the printing of

advertisers in such a fashion as to take all the details off the mind of the advertisers. Rogers & Wells write, design, do the engraving, print, bind and furnish complete the entire booklet. They send me a folder which they have issued for Marshall Field & Co., Chicago. They do not say whether they wrote the folder or not. The wording is rather commonplace; but the mechanical execution is rich. The paper—a drab-colored, handmade deckle-edge linen—is very handsome; while the embossing, together with a rather pretty piece of drawing as a cover, gives a *tout ensemble* of more than ordinary distinction.

Now that printers are making a specialty of arranging copy, etc., should they receive credit for it on the imprint, or should they be content with the usual imprint? I would like to hear from printers about it.

THE Pacific Press Publishing Company, corner Twelfth and Castro streets, Oakland, California, send me "A Handful of Bank Checks," which is a little book containing a little talk on the subject of making and keeping trade by the use of printer's ink. Some of this booklet is good, very good indeed. Here are the first few paragraphs:

A BANK BOOK

May be a delusion—it may be as empty as vanity, or it may be fat with the accumulation of liberal deposits. The latter represents the bank account of the successful business man of today; the former the man who, in his ambition to make money, neglects to spend an amount sufficient to bring his wares to public attention and hold the attention when once secured.

A handful of bank checks may not be of any value to you—not even with your name signed to them, but they would be valuable with the *right name* on them. So it is that the right kind of advertising—like the right kind of a bank check—brings returns in the good hard coin of the realm. Your stock may be large and varied and your prices right, but it will lie on your shelves forever and a day, unless you let the people know about it.

That is good, and it continues good until the last of the book, where he drops into a prosy repetition of all the old hackneyed things about facilities. I never knew a printer yet who did not make the same claims—that he could do anything from a postal to a 1,000-page catalogue. Of course you could. I can take an order to do it myself. Any man can. Does that prove anything? What the user of printer's ink is interested in is the things that you do that the other fellow does not do or cannot do. Why does not the Pacific Press Publishing Company say something about its facilities and give a reason for their being able to do the work? And the Pacific people say they put out "bright, new, catchy printed matter"—do they? Would it not be a good idea to tell us in what way these things are "bright, new, catchy"? Is it in the typing, illustrating, writing, or what? One is left in the dark. To sum up all my objections in a sentence: The talk is too general. Hit one thing, but hit it hard—when you try to hit everything you fail to hit anything; that is a good maxim to go by. One more thought, too. This booklet is printed in a very light green and a bright cherry red. Every page has a cut of the "Speaker" series on it, and a few words as catch lines. The spots of color are therefore large. The colors quarrel—that is, they do not blend, harmonize. Failing to blend they do not produce a pleasing effect, and by that fail to realize the full value of an ad. It would have been better had a dark olive-green been used, and the red more of a carmine. As it is the colors are "raw."

HERE is another printer's booklet, printed in red and royal purple that makes a very handsome combination, and the plain French Old Style type in which it is set gives it daintiness and distinction. After a talk in the body of the book, about printing and the special features which Hayes Brothers, "Printers for Advertisers," 221-225 Evelina street, Philadelphia—in the way of preparing copy for their

clients—have added to their equipment, the booklet goes on to speak of the facilities that permit of work being turned out expeditiously and at a reasonable charge. And then at the end of the booklet appears this page ad.:

SIXTY-FOUR 6 BY 9 PAGES WITH ONE IMPRESSION

tells the whole story why we can do your work cheaper than the other printer. We do all the big work

ON OUR PERFECTING PRESSES.

We have the largest ones in the city. We print everything from the finest half-tone work to large booklet jobs, in the highest style of the printer's art.

The more pages you can print at a time the less time it takes to finish a job, the less time the less it costs, the less the price to you,

Meaning, it Saves You Money on Printer's Bills.

That tells the whole story, as they say themselves. One is convinced that they can do better in handling big work than the man who has to use two presses to do the same thing that this big press of Hayes Brothers will do. That is a good card.



TITLE-PAGE DESIGN BY THEODORE BROWN HAPGOOD, JR.

I HAVE received from Mr. Carl Heintzemann, proprietor of The Heintzemann Press, 234-236 Congress street, Boston, a large package of samples. It is a pleasure and a source of keen delight to handle such examples of the art preservative. Here we have a personality impressing itself on all the work done. It marks the printing done by The Heintzemann Press—the mark, too, is that of an excellent distinction. It stands above the level of the average printing. It commands and receives attention, and, when analyzed, the simplest means are manifestly employed. It lies rather in knowing just what to do and doing it directly and without frills or fuss. There is so much gingerbread printing done in this age; so much that is charlatanism and "flashy"; so much that depends upon effect through loudness and little tricks. Here we have good, honest craftsmanship—the best thing done at the right time in the most thorough manner. I reproduce the front page of a folder for *Modern Art*, the

art quarterly. This folder in its style I would cite as a fine example of the folder suitable for announcements of limited editions, high-grade publications, club functions, etc. It is printed on handmade paper, and a dead black ink is, of

MODERN ART FOR 1897



MODERN ART enters upon its *Fifth* Volume with well defined plans for the future, and the intention of maintaining its standard not only as an art review of the best class, but a thing of beauty in itself, as regards typographical appearance. No change is contemplated in the policy or form of the magazine, excepting perhaps that more attention and space will be given to current art matters than has been the custom, and a double-column page will be adopted instead of the wide, single-line page heretofore used, on account of greater legibility.

THE OUTLINE FOR THE YEAR

includes papers, all with full-page illustrations by the finest processes, on the following subjects:

THE GREAT MODERN MASTERS

Degas
Monet
Menzel
Maris
Inness
Boecklin
Whistler



FIRST PAGE OF CIRCULAR, REDUCED ONE-HALF.

course, used; and I would suggest that the paper be dampened before printing. A closing card that is an ornament to any window or store is also among the samples. It is in old style, in black and red. A reproduction was shown in these pages last year. Mr. Heintzemann sends me a bicycle catalogue also. It is the well-known "Humber Cycles." It is printed on lilac-tinted paper, about 25 by 38, 70 pounds, and printed in a royal purple ink. The printing is well done, the catalogue is of the right size, and is distinctive because of its elegant simplicity. In the make-up of the pages I should have used vignetted half-tones, instead of the bound cuts. It costs more, but the effect would have repaid. In the wording there is dignity, straightforwardness, and simplicity in most cases; but when the writer of the catalogue got to describing the parts of the machine he commenced to get bewilderingly technical. In describing the crank-hanger, for instance, here is what he says:

Model Three HUMBER crank-hanger, illustrating the dog which prevents adjusting cup working loose if the grub screw is insufficiently set. A following nut on the grub screw locks at the same time the grub screw and dog securely in position.

Now, will some cyclist step up and tell me what that is about? Granting all that to be true—what if it is? This fault of writing about technicalities as if every reader was a specialist is a great fault in catalogue making. A catalogue is a sale-maker, and in making sales to a crowd you must talk so that the dullest may comprehend. Mr. Heintzemann's part of the Humber catalogue is well done. The catalogue of the Crown Seal and Cork Company is well

arranged and handsomely printed, but the cover is commonplace in design. The half-tone work in this catalogue is especially fine, while the comprehensive index makes it a pleasure to have to refer to the Crown catalogue. The advertising matter that Mr. Heintzemann uses for himself is rather bold and uninteresting. Albeit the mechanical execution is always faultless.

I HAVE a large number of samples that must go over until next month, and I will then have something to say about estimating from the advertiser's point of view.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 312 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

REMOVING BRONZE FROM SATIN RIBBONS.—Cooper & Budd, of London, England, in noting the query of "J. W.," of Clarksville, Tennessee, in the April number, say that they use a soft brush for removing the surplus bronze from satin ribbon, and find it answers the purpose admirably.

ABOUT MIDDLE SCREWS ON THE PEERLESS PRESS.—E. T., of Chicago, Illinois, asks to "kindly explain the use of the two middle screws on a Peerless job press; also explain what the cause is that makes the two bottom end screws work loose. Do you think that if I tightened the bottom middle screw that it would prevent the two bottom end screws from working loose?" *Answer.*—Adjust the impression screws on all four ends so that the impression is perfectly even on these; fasten the catch nuts on these screws and then tighten up the two middle screws to hold the bed stationary.

TO WHOM IT MAY CONCERN.—W. R. & Co., of Keokuk, Iowa, would like to know: "1. The address of some one who makes a specialty of making large rubber casts; and is it practicable to engrave or cut out large letters in rubber? 2. The address of a dealer in the light-weight, pliable tin, and can we buy it in different colors? 3. Does it require special inks? 4. By having a female die made, could we use embossing compound for embossing on tin? In fact, any information in regard to the business generally will be thankfully received. Also, would not a heavy piece of zinc, such as is used for zinc etchings, make a fair, if not a good, plate to cut against in making folding boxes, especially for small boxes where light stock is used, say 24 by 36 inches, from 100 to 200 pounds manila, and No. 100 to 60 chip, pulp or straw boards." We are at a loss as to where to refer our correspondent; but will be pleased to have direct information on any of the matters inquired about for their benefit.

PRINTING IN COLORS FROM ONE PLATE.—J. H., of Bethlehem, Pennsylvania, has sent us a couple of his specimens of printing in two colors from a half-tone plate; one of these appearing with black over green, and the other with this order reversed, regarding which he says: "In the March number I noticed a cut worked in green and black with two impressions from the same plate. I studied it out and asked permission from the foreman to try what I could do similar, which permission was granted, and the result shows how far I have succeeded. All the men in the office were highly pleased, and said it was one more point in favor of THE INLAND PRINTER." *Answer.*—The specimens sent are both good, although the inks used are not quite suited for the proper effect. Printing in as many as nine tones of color from one plate, by two impressions, was made possible by Mr. William J. Kelly in 1891. The specimens before us are imitations of a very pretty effect lately obtained by Mr. John F. Earhart. The method of producing the latter's imitation is to print either the lightest or darkest color first,

then paste on about a medium thickness of card stock to the head or side guide and print the second color. Absolute register is essential to success.

SPACES, QUADS AND LEADS WORKING UP IN FORMS.—C. B. D. N., of Orange, New Jersey, writes: "In this department, I saw an article about spaces and quads working up in the form. I have the same trouble, as you may see from the printed sheet I send you. The press it was printed on is a Campbell pony, two-revolution, 19 by 26, built about eight years ago. After reading your answer to former correspondent, we had the press overhauled by a competent machinist, to take up any loose journals and lost motion; but the spaces and quads still 'make their mark.' I have marked the gripper edge so that you may see how the form is rolled. The rollers, bearers and cylinder are set perfectly true. The press was run at a high speed on this job. I have noticed one thing, namely: that the spaces do not work up so badly when the form is locked up with double iron quoins as when locked up with quoins that require a key." *Answer.*—We notice that the form alluded to has over seventeen different sizes of justification, making the risk of blank material rising all the more dangerous, especially when the press is run at a very high speed, as has been the case in this instance. Aside from the speed, the job was got up in a "rush," or as you have written us, "was set up and 18,000 worked off in a day!" there also presents the possibility of some of the leads or reglets, or both, being *too long* for some of the type measures, which (if such was the case), would bind on the ends and gradually work up such weakly spaced lines as formed a part of the separate justifications. *Over-long leads and reglets are a constant menace to any well made up form*—whether large, small or intricate. It, therefore, behooves the compositor to test these in his stick when undertaking any character of composition or make-up. From a careful examination of the sheets sent us, we cannot arrive at any other conclusion than that some of the leads or reglets were too long for the measures, or that the fast speed at which the press appears to have been run was too much for so lightly constructed a press as that employed in doing the printing. The tendency to "spring," when passing the centers, is inherent in all such printing machines, when driven at over-natural speeds, and it is folly to expect anything else. The more rigidly the movements of a press are constructed the less liable are they to cause disturbances in the form at any speed. Rollers with too great a degree of "tack" often interfere with the harmony of forms, causing pull-ups and work-ups. Kindly take all these points into consideration when a similar job presents itself, and you may avoid most of the trouble you have experienced.

WRINKLING ON THE OFF ENDS OF SHEETS.—J. H., of Bethlehem, Pennsylvania, has sent us two copies of a railroad time table, printed on bond paper, 25¼ by 26½ inches, which has been made ready on the press with the head of the form to the grippers on one of the copies, and with the side of the form to the grippers on the other copy. A rule around the job incloses the many columns of figures usual in such work. Both of these methods of placing the head to the grippers have failed to remedy the wrinkle tendency. The paper is of thick bond stock and is very hard in texture, which tends to increase the difficulty of printing without wrinkling on the leaving ends of the form. Regarding the difficulty the correspondent says: "You will notice a wrinkle on the lower right corner, half-way up the sheet. I have tried all means I could think of whereby to prevent this, but to no purpose. Formerly I used a soft packing, but I am now using hard packing, and the job has worked very well. The time I was 'stuck' I was careful to have the make-ready about the same at each issue, cautioning the feeder to be careful not to get too much air under the sheet;

setting the grippers uniformly; running strings around the cylinder to keep the sheet tight, and then without strings. Dampening the paper might have remedied the evil, but as the job was in a hurry I could not afford to experiment. These are only some of the devices I have used to overcome the wrinkling." *Answer.*—Hard packing for such forms is the first consideration when the work is printed on dry sheets. If the paper is dampened, then a medium-soft tympan is suitable. As the sheet on this job is almost square, it will be found that there will be less tendency to wrinkling on the ends if the head of the form faces the feed guides. Wrinkling is often caused by *over-packed tympan*s; sometimes when the cylinder is carried too high, or it does not run *evenly* on the bed bearers, there will be an irregular movement between these which will force air into the open spaces in the form as well as under the sheet of paper. If the outside rules of the form are too high, this will also cause wrinkle where the sheet leaves the impression point. We have overcome similar wrinkling by using as few of the grippers as will be sufficient to pull the sheet from the form, say four on the size of sheet mentioned. The grippers should take hold of the sheet about two inches from the ends of the paper, and set the other two grippers so as to take hold at about ten inches from these ends. Set the drop-guides about six inches from the ends of the sheet, and be sure that the steel guide-tongues are *accurately curved to the circumference incline of the cylinder* and as near to the face of the full tympan as possible without danger of tearing off the top sheet. The grippers must all take hold of the sheet at the same time and hold it to the cylinder with almost absolute even pressure. All parts of the form should be of equal height, too, and the drop-guides rise and lower with positive regularity, neither one of which should drop down before the other, nor press down the tongues irregularly. Of course these precautions apply to cases where the paper is printed dry. Next arrange the steel bands so that about three of these will be sufficient to hold the sheet up to the cylinder without drag. Let the center band be set a *trifle* harder on the paper than the other two; place these about three and a half inches from the ends of the sheet. It is not possible to give a rule which will apply to all cases, especially when the stock used is extra hard or has dried more at the ends than in the middle. However, this will furnish a foundation for practical tests, and where it does not work out successfully, it can be aided by slightly shifting the position of grippers, the guides, or the steel bands. Where blanks occur in the form, next to the outer rule border, wrinkles may be prevented by boring a few round holes in the brass rules near the face of the rule. Finally, set the feed-guides so that the sheet will be taken from the feed-board in as straight a line as possible, and carried to the form in that condition.

A FEW QUESTIONS ABOUT ROLLERS.—E. T. R., of Ada, Ohio, writes: "I would like to know a little about the care of press rollers. We have a large oscillator cylinder press. My plan was to construct a cupboard for the rollers so that the rollers could be stood on end. This cupboard to be made as fully air-tight and dust-tight as possible. The point of placing the rollers in a horizontal or perpendicular position for safe keeping has been in dispute, and I want your opinion as to which is best. I also want to know if it is a good plan to leave the rollers in the press when done printing. My opinion is that it is not a good plan under any conditions when a proper receptacle has been provided for them. Do you advise washing rollers with benzine or oil, and placing in cupboard, or leaving ink on them and putting them away? We use a great deal of quick-drying ink, and when we do leave the ink on them they soon become hard and dry. I think a little coal oil or machine oil might be rubbed over them when placed away. Can you give me a suggestion for a battery for a five-horse power gasoline

engine—one that will afford a good sized spark?" *Answer.*—Your plan to build receptacle for press rollers is a good one, as the proper care of rollers is too flagrantly neglected. Give pressmen good rollers and they will be prepared to baffle almost all difficulties that may beset the pressroom. As to which is the most advantageous method of placing composition rollers in closed cupboards, that is an open question with many experts. Our opinion is that the size and condition of hardness or softness of the rollers has much to do with this question. If the rollers are very large, and the composition fresh or soft, to stand them up in an *inclined* position is the best method to retain their shape, such as when taken from the casting mold. Rollermakers rarely stand up either medium or large sized rollers in a strictly horizontal or perpendicular position, assigning as a natural reason that the fresh composition has little, if any, opportunity to settle or bag in any particular part. Air, a reasonable amount of it at any rate, is essential to the life and fitness of composition rollers. There should be a few holes at the top of your cupboard; these may be made with a good sized auger or chisel. This provision prevents "sweating," as it is very disastrous to composition when this sets in. Avoid washing rollers with benzine when possible, as it soon cracks their face. Tarcolin, coal oil or machine oil are preferable; and when the rollers are sponged off with a little weak lye, after washing off the former, they will be found adapted for any kind of work. Never put rollers away that have quick-drying ink on them. If it is not desirable to wash this off at the time of stopping the press, then be sure to coat the face of the rollers with a lubricating oil of some kind. We cannot suggest anything better for an igniting battery than an electric spark of proper capacity.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

JOHN ROYLE & SONS, of Paterson, New Jersey, are working on a device for engraving the white line around half-tone cuts.

A SENSITIZER FOR RED IN THREE-COLOR WORK.—William Eckhardt, of Vienna, recommends the following as superior to cyanin as a sensitizer for red: Stain any rapid dry plate of a reliable maker in:

Nigrosin (1:500).....	10 parts
Water	100 "
Aqua ammonia.....	1 part.

The dry plates are immersed in this dye for three or four minutes; take out, drain, and soak in 95 per cent alcohol for about five minutes, and dry in an absolutely dark room. Use some extra bromide in development.

THE THEORY OF THE FORMATION OF THE HALF-TONE DOT.—Out of the mass of scientific discussion that has taken place to define just how the half-tone dot is formed, Mr. Frederick E. Ives writes one paragraph that will help make clear the whole matter; it is as follows: "It has been my practice to expose for the shadows with a small circular diaphragm aperture, the screen distance being such as to give the smallest and brightest image of this aperture upon the sensitive plate, and to expose for the high lights with a diaphragm aperture of several times greater diameter. In this way a sharp, fine dot is always obtained in the shadows, even when the high lights have to be closed up by a supplementary exposure with a large diaphragm." In other words: The pin-hole theory and the diffraction theory, each of which has its supporters, both enter into the making of a proper half-tone negative. The fine dots in the shadows are

images of the diaphragm formed by the apertures in the screen operating as pin-hole lenses, while the larger dots, which connect with each other in the high lights, are formed by diffracted light from the larger diaphragm used. This would appear to be the whole theory, in brief, of the formation of the half-tone dot.

LINING FOR ETCHING TUB.—Etcher, Portland, Oregon, writes: Please give me a good recipe for a coating for the inside of a wood etching tub. Tallow and rosin, which I am now using, gets very soft when the plate becomes warm. *Answer.*—Melt in an iron pot:

Common black pitch.....	4 pounds
Asphalt	1 pound

Mix thoroughly, and when it is as hot as it can be made, pour it into the etching tub and let it flow into the corners and up on the sides. The tub should be thoroughly dry and the inside heated as hot as possible before pouring the hot tar in. Before the tar hardens, press out lumps and bubbles with a very hot flatiron kept oiled with mutton tallow.

PRICES FOR HALF-TONE.—Walter Boutall, president of the Electrotypers, Stereotypers' and General Engravers' Association of London, writes to the *Process Photographer*: "I feel that our Chicago friends are encountering the same difficulty which prevails on this side. The system of charging for reproduction on the basis of measurement is radically wrong, and the only argument that can be urged in its favor is its convenience. But it is not sufficiently elastic. A rate per square inch which in the case of certain copy is fairly remunerative may prove, under other circumstances, to be the very reverse. Much of the difficulty in the past has arisen from the want of sympathy and personal intercourse among those interested." In other words, the evils of the engraving business can only be remedied, as Mr. Binner points out, by organization. The Meisenbach Company, of London, have acted on the Chicago suggestion and changed their system of charging, thus: For poster work, 5d. per inch for blocks of 300 square inches and over; 5½d. between 200 and 300, and 6d. between 100 and 200.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—R. W. G., Minneapolis, asks: "What should we use to touch up photographs for reproduction? We have a good deal of trouble. Our artist uses india ink and white water color paints. Sometimes the black comes out too black, and when he uses it weak it comes out too light; and then the white acts in the same way; sometimes it photographs dark and sometimes too light. Our photo-engraver suggested we write to you, for he says he gets very valuable information in his business from *THE INLAND PRINTER* every month."

Answer.—Your artist's trouble in retouching photographs for half-tone reproduction is due to the india ink and white he uses. The first likely has considerable blue in it, not perceptible to the eye; but the iodide of silver plate on which the half-tone negative is made, being so sensitive to blue, photographs the diluted wash of india ink lighter than it appears to the eye. The white used is an opaque color which photographs very white when put on the photograph thickly, but when used in a thin wash it does not cover up the underlying photograph as effectually as is calculated. Try Winsor & Newton's Special Process Black, and Albamine, a new white they have prepared for this very purpose. You will find them a pure black and white.

HALF-TONES FOR THE DAILY NEWSPAPERS.—In April of last year mention was made in this department of the use of half-tones on fast web presses by two newspapers. Their methods of employing half-tones was here given and it was shown their success was due to inserting the original half-tones in the stereotype plate. It was recommended at the same time to other papers—now many papers are experimenting in half-tone and some are succeeding to such an

extent that it is safe to predict that the future of daily newspaper illustrating lies in the application of half-tone to that end. Half-tone has several reasons to recommend it to enterprising newspaper publishers: In the first place, if properly handled, it gives more pleasing results than the most carefully treated pen-and-ink drawings. Then it is much cheaper, and further, it dispenses, to some extent, with the most abused, because least understood, employe of the modern newspaper—the artist. Yet it will take many years before half-tone is thoroughly established on the newspapers, owing to the lack of intelligent half-tone operators and pressmen. The first think the rushed work of the newspaper beneath them, while the latter are opposed to the innovation. Both will see more progressive men take their places if they do not give up their prejudices and accept half-tone on the fast daily newspaper press as a necessity of the present day.

ENAMEL FORMULA FOR HARD ZINC.—American Steel & Copper Plate Company makes a very important inquiry: "Will you kindly furnish us with a correct formula for etching hard or Illinois zinc? We wish a formula that will do the work properly, but rapidly. The reason we make this request is that we are continually receiving inquiries from photo-engravers who understand etching pure zinc, but cannot etch the hard zinc. If you can favor us with this information, we shall be greatly obliged to you." *Answer.*—The following will be found the simplest formula for a protective coating that will permit hard zinc to be etched satisfactorily:

Le Page's glue.....	4 ounces
Albumen.....	1 ounce
Water.....	10 ounces
Merck's bichromate of ammonia.....	$\frac{1}{2}$ ounce
Aqua ammonia conc.....	25 drops

When the zinc is polished and entirely free from grease, some of the above filtered solution is flowed over it and the plate dried while whirling over a gentle heat. After the plate is exposed and developed, it is allowed to soak for about five minutes in a three per cent solution of formic aldehyde, also known as formalin. This latter tans or toughens the glue to such an extent that the enamel requires scarcely more than heating until it is thoroughly dry to be hard enough to resist effectually the acid bath. The enamel can be heated, though, until it is a straw color, it being entirely unnecessary to carry the burning-in further—in fact, to heat the enamel until it becomes brown, as on copper, would be injurious to it.

LITHOGRAPHY IN HALF-TONE.—L. Von G., Cincinnati, writes of his tribulations in making half-tone transfers that will give satisfactory results when transferred to stone. The writer spent the ten best years of his life in making photo-lithographic transfers so that he appreciates the correspondent's trials with the feeling of a fellow-sufferer, and will be pleased to aid him by private correspondence if the following brief instructions are not sufficient: In the first place abandon the making of half-tone transfers entirely. Instead of which print the transfer direct on stone from the half-tone negative. I would recommend to you the "Manual of Photo-Engraving," by H. Jenkins, published by The Inland Printer Company. Chapter VIII of this work describes thoroughly the reversing of negatives which you will need to practice. On page 71 of the same book you will find a sensitizing solution as follows:

Albumen from fresh egg.....	1 ounce
Water.....	8 ounces
Bichromate of ammonium.....	15 to 20 grains

Add to this aqua ammonia drop by drop until the solution becomes a pale straw color and filter. Have the litho-stone, on which you wish to make the half-tone transfer, quite warm. Pour sufficient of the sensitizing solution on the stone, spread it evenly with a flat camel's-hair brush. Then

turn the stone up on edge to let the solution draw off. This should be done in a darkroom with heat to dry the stone. When the latter is dry, roll over it a very thin coat of castor oil, then transfer to it the detached half-tone negative film reversed. Squeegee the film in intimate contact with the stone and let it dry. Now the stone can be taken from the darkroom and exposed for, say one minute, to sunlight, or five minutes in the shade. Return the stone to the darkroom, peel off the negative film which was attached merely by the castor oil, and roll up with transfer ink, develop the stone with water and a wad of absorbent cotton or a soft sponge as you now do transfers, and the result will be a half-tone print on stone that for sharpness no transferred print can compare.

ENGRAVING WHITE DESIGNS ON BLACK GROUND.—George D. Farrar, Waco, Texas, sends, clipped from THE INLAND PRINTER, some advertisements rendered very effective by engraving the letters and designs in white on a solid black ground, and writes: "I inclose you two specimens cut from the advertising pages of that incomparable publication, THE INLAND PRINTER, and would ask you how the plates are made? I have corresponded with two large printing firms, with whom I am acquainted, and one said it was done by using a peculiar kind of ink which eat out a zinc plate, while the other claimed it was engraved. In this dilemma I concluded to apply at the 'fountain head,' knowing that if I failed there, there was no use of going further. It is a kind of work I have never had anything to do with, and being a constant reader of THE INLAND, am anxious to be up toward the front. And being a 'Yankee,' I am never backward in asking questions." *Answer.*—This method of photo-engraving is really a very simple matter, and it is surprising it is not more frequently used. It consists in engraving the plate from a positive of the design instead of a negative. An ordinary photo-engraver's negative is made of the design; this negative is photographed again, making a positive from it, just as a magic lantern slide is made, care being taken that the design is not reversed in the operations. With a camera provided with a partition in the center, where the lens can be placed, it is only necessary to secure the negative in the front of the camera with a sheet of white paper on the plan board, to reflect light through the negative and then copy the latter. With an ordinary camera the negative can be put up on a window with a sheet of ground glass or clear white paper behind it and copied to the proper size to get a positive. If the photo-engraver is familiar with dry plate manipulation, he can make the positive by exposing a transparency plate behind an unreversed negative of the design and thus get a positive. The positive of the design obtained, a photo-engraving is made by any of the usual methods.

A PACKAGE of letters of inquiry addressed to this department has been unfortunately lost. If the writers whose queries are not answered this month will kindly repeat them, they will be replied to personally by return mail.

A WIDE-AWAKE AND INSPIRING JOURNAL.

I have been in the business of "striking off" jobs for several years, and I did my work after a fashion. About three years ago I saw an ad. of THE INLAND PRINTER and subscribed for it. It comes to Berea College reading rooms. It has opened a new world to me, and has been the source of much inspiration and pleasure. I spend nearly as much time studying the ads. as I do the reading matter and have become a customer of many of the advertisers to the amount of hundreds of dollars a year. I consider it the most wide-awake and inspiring periodical that reaches the reading rooms of Berea College.—Will D. Candee, Students' Job Print, Berea, Kentucky.

POSTER-LORE, AND THE NEWER MOVEMENTS.

CONDUCTED BY PERCIVAL POLLARD.

ALL specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE art-editorship of *What to Eat* has been given up by Mr. Gardner C. Teall.

THE first volume of the German weekly, *Jugend*, was announced by an effective poster by Ludwig von Zumbusch. The design was also used as a cover for one of the issues of the paper itself. It represented two young girls

and extremely interesting to poster enthusiasts in that, aside from its vivid picturesqueness, it shows the Parisian manner of affixing the posters—a method that many American collectors have doubtless read about, but not seen. The June and July designs are here shown.

FOR beauty of decorative effect, combined with good drawing of the figure, few artists can rival Mucha. His design for "Lorenzaccio" is as fine in its way as his "Gismonda." We show a reproduction of the "Lorenzaccio" design here.

CHARMING in its simplicity is a design by Forrest for Hare & Co., a firm of London engravers and postermakers. Against a background of solid buff, a monkish youth, in gray gown and black hood, is shown with his face in sharp profile before a blood-red moon. The book and the crook he bears are solid



A GERMAN POSTER BY VON ZUMBUSCH.



COVER BY J. C. LEYENDECKER.

running joyously over green meadows, swinging between them an ancient, gristed bit of a man. The colors used are black, green and blue, with flesh tints.

A SET of posters worth general attention is that of the *International*, the Chicago magazine issuing translations from the foreign languages. There have been issued, so far, seven posters. The first was by Fred Richardson; the second by T. B. Meteyard; the third by Richardson; the fourth and fifth by Will Carqueville; the sixth by Richardson, and the seventh by Carqueville.

THE new series of posters being used by THE INLAND PRINTER is distinctly deserving the attention of discriminating collectors. The series began last November. Although the artist producing them, J. C. Leyendecker, was, even ere he left for Paris, one of the most promising of American artists, his newer work shows evident improvement, both in drawing, individuality and feeling for color. The February poster was decidedly Parisian,



A THEATRICAL POSTER BY MUCHA.



AN ENGLISH POSTER BY FORREST.



COVER BY J. C. LEYENDECKER.

white. Some idea of this design may be gained from our reduction of it. Its style reminds one of the Beggarstaff method slightly. Forrest is an artist whose black-and-white work may frequently be seen in *Fan*, the *Sketch*, and other London papers.

FOR a Paris newspaper, *L'Eclair*, a competition in posters was lately held and the following artists adjudged to have produced designs entitling them to the final concourse: Leonce Burret, Gottlob, Thomas Henri, Amedee Joyau, Leon Londe, Georges Meunier, Lucien Ott, D. M. Pellegrin, E. Vavasour, Henri Vollet. The following gentlemen acted as a jury: L. O. Merson, F. Cormon, F. Humbert, P. Lagarde, Forain, Willette, Steinlen, Grasset, Guillaume and Mucha.

THE first book printed at Will Bradley's Wayside Press, in Springfield, Massachusetts, was Alice Meynell's "The Children." Aside from the pleasing essays on child-life, that form the contents of the volume, the book is exceedingly interesting to lovers of fine work. A delicate leaf design in olive

and light green forms the cover; another flower design in the same delicate shades is used for the end-papers, and there is yet a title-page design—all by Bradley. Each essay has an original initial and title decoration. Rough-edged paper and good type aid in making the externals of this volume adequate to the choice English Mrs. Meynell's essays invariably bring. The book is published by John Lane, of the Bodley Head, New York and London.

BRADLEY's poster for "When Hearts Are Trumps" has been reproduced in the French publication, *Les Maîtres de l'Affiche*.

For the 1897 Year-book published by the proprietors of *Le Rire*, in Paris, there is a delightful cover by Léandre, which we reproduce here in black and white.

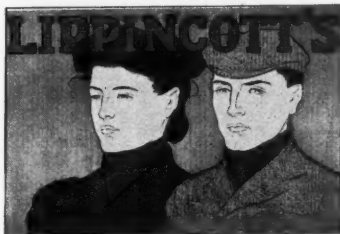
THE effective illustrations to an article on the new Library of Congress in Washington, in *Scribner's* for June, were by Ernest C. Peixotto, whose cover designs for early numbers of the delightful and lamented *Lark* are yet remembered.

A REALLY charming sketch of Anna Held, by Rob Wagner, formed the frontispiece to the June number of the *Clack Book*. It is in black and pink, and a happy correctness in register of printing has aided in producing a delightful result.

A NUMBER of the most artistic periodicals in Paris, among them the *Mercur de France*, the *Revue Blanche*, *La Critique* and *L'Ermitage*, lately arranged a complimentary luncheon given to that exquisite stylist and poet, M. Catulle Mendès.

A HANDSOME example of the manner in which Germany is now taking up posters is the design done by F. Dannenberg for the new (1897) volume of

Jugend, the periodical that, though only a little over a year old, has gradually gained the first place in the artistic weeklies of the world. For fine color printing and bold art *Jugend* is unexcelled. The poster in question is in several colors and gold.



A JUNE POSTER BY J. J. GOULD.

MUCH praise was given the Louis Rhead posters lately shown at the Salon des Cent, in Paris. Says La Forge, a writer in *La Plume*: "These designs, modestly catalogued as advertising posters, are really magnificent frescoes, constituting the most charming mural decoration possible."

A PROMINENT collector of book-plates is the Count Zu Leiningen, who has a collection of more than eleven thousand of all countries. He contributes an article on the subject to the first number of a new German periodical, the *Zeitschrift für Bücherfreunde*.

PERHAPS the most remarkable artist in France, and too little known, is Felicien Rops. In illustrations, water colors, lithographs, etchings and

posters he is equally marvelous. His diabolical cynicism, his brutally candid portrayal of the end-of-the-century feminism, and his preciously perfect technic commend him to the study of all artists. A portrait of him, by Charles Tichon, is here given, copied from the original, which was done for the *Caprice Revue*, of Belgium.

THE young New York artist, F. R. Kimbrough, whose covers one has seen on the *Echo* and some of the pamphlet-magazines, has been designing very effective book-covers. Two publications of H. S. Stone & Co., "Miss Ayr of Virginia," and "Flames," bear his designs, and H. C. Wells'



F. DANNENBERG'S POSTER FOR JUGEND'S NEW VOLUME.

"Thirty Strange Stories," just out, by Edward Arnold, of New York, also has a cover design with "F. R. K." in the corner. Inasmuch as Mr. Kimbrough is becoming noted for cover designs that are of decided merit, several of his book covers being used by a firm well known for giving its volumes the most picturesque clothes, he deserves being more closely introduced to the readers of this paper. Such introduction comes by way of the sketch of himself, done specially for this purpose and herewith shown. Mr. Kimbrough is young yet, and his art is hardly formed to a definite, obvious intention; but there is good promise in its decorative qualities. A member of the Art Students' League of New York, whence so much good has already come, Mr. Kimbrough has the best possible advantages toward improvement.

SEVERAL decorative ornaments by Louis Rhead, for typographical use, were shown in recent numbers of *La Plume*. The same paper signals the great success attained by the exhibition of this artist's posters at the Salon des Cent, in Paris.

THE series of posters that J. J. Gould is doing for *Lippincott's* continues to stand comparison very well with the other designs being issued for our monthly magazines. With Mr. Penfield's *Harper* posters and the delightful designs Leyendecker is sending from Paris as covers and posters for THE INLAND PRINTER, these efforts of Mr. Gould deserve rank. *Scribner's*



PORTRAIT OF F. R. KIMBROUGH,
By Himself.



AN ALMANAC COVER BY C. LÉANDRE.



PORTRAIT OF FELICIEN ROPS,
By C. Tichon.

uses designs by differing artists; so does the *Bookman* and the *Century*, and elsewhere there seems to be but spasmodic use of posters for periodicals. I wonder, by the way, how many persons have complete sets of the curious cover designs Mr. Gould did for Philadelphia *Footlights*. They will be valuable some day.

A BOOK-PLATE has been made by the French designer, Henri Detouche, for M. Gustave Kahn.

FOR A. C. Gunter's new novel, "Don Balasco of Key West," Archie Gunn has done a poster in red, green and black.

In an advertising exhibition, given lately in Amsterdam, out of fifty-two designs submitted the prize poster was by M. Deuring, of Rotterdam.

ONE of the most artistic posters that the "L" stations in New York have harbored was the one by Nankivell, announcing an article of Marie Corelli's in the *Journal*. It was mainly in a delicate gray tint, but also had reds, blues, yellows and black. A black-and-white reproduction of the design is here shown, but the actual poster was in such delicate tints that no such facsimile can give aught but a hint of its worth. As a piece of printing the poster was also noticeable, the lithographers having sense enough to follow the artist's sketch implicitly instead of inventing details on their own account, as too many seem to be unable to avoid.

In the second number of a new French periodical, *L'Estampe et L'Affiche*, to which M. Alexandre Henriot, the promoter of the magnificent poster show held last winter in Rheims, is a contributor, a reproduction is given of Mr. Nankivell's "Modern Marriage Market" poster, now also shown in these columns. From the accompanying comment by M. Henriot I translate the following extracts, interesting as showing the French point of view on what is undoubtedly as good a poster as America has put out for some time:

"This sort of poster, having something of the manner of caricature, is always in fashion on the other side of the ocean, and when fashioned by an artist of Nankivell's talents, is safe, by its qualities of vigor and composition, in the class deserving artistic rank. One sees a row of prisoned belles, with charming shoulders and glowing tresses; their heads alone touched by the light from the Chinese lanterns suspended on high. Their gowns are kept in a bluish shadow, upon which the blood red of the title comes a trifle garishly. These are the slaves at the mercy of suitors whose hands alone show in the design, and Love is making his escape. There is a mystery here, and for its solution one would probably have to read the article advertised. Certainly there is much talent here for but a slight aim; yet, slight though that aim be, it is the one the artist has set himself, and one that he has, in my belief, attained."

Other posters that are reproduced in the same number of the periodical named are Louis Tinayre's design for "Orphelins," four Belgian creations by Privat Livemont, Nys and Lynen; Theodore Heine's bull-dog poster for the German weekly, *Simplicissimus*, and Miss Stowell's poster for George P.



A NEW YORK JOURNAL POSTER BY NANKIVELL.

Humphreys, the Rochester (N. Y.) bookseller and collector. There are also a number of sketch-book studies by Steinlen, and much to make the number of interest to lovers of illustration and decoration.

THE French caricaturist who has perhaps the greatest international fame is Caran D'Ache, who is, as a matter of fact, half French, half Russian. His legal name is Emanuel Poiré. His early years were spent in the study of warfare, rather than art, although at an early age he formed a liking for the military paintings of Detaille. It was from a desk in the French War Office that he sent out his first caricatures, signing them with the Russian word for lead pencil, which still remains the name under which the world knows him. Another step forward toward general celebrity was his production at the well-known café, now no more, the Chat Noir, of a series of shadow-pictures, invented and silhouetted by himself. All Paris came to see these pictures, and the fame of them went even to the Czar of Russia, who has henceforth been a constant purchaser of Caran D'Ache's originals. The originality, humor and boldness of his linework justify the highest possible opinions of his rank in modern black-and-white. In posters, there is not much of his work obtainable, although a commanding design done for the "Exposition Russe" is usually to be found in any representative exhibition.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

Old as is the art of printing and numerous the improvements in its many branches, it is amazing to note that great activity is still being manifested to bring to perfection the myriad of machines which have been conceived and patented. Advances are often made with immense strides followed by long periods of comparative inactivity, as though the remarkable productions had removed all chance of further improvement. Then demands of an extraordinary nature will have the effect of spurring the genius of man to new achievements, and a new era is entered upon. The history of the art of printing discloses several such eras, and in certain of them American energy and genius have played their part, giving to the world remarkably ingenious mechanisms, producing wonderful results and exhibiting perfection in workmanship.

Following is an outline of patents granted during the month of May pertaining to the art of printing:

Fig. 1 shows a printing machine involving the improvements of Asa F. Tuttle, of Elgin, Illinois. In this machine mechanism is provided whereby ink of two or more colors may be applied to the material to be printed, rapidly and continuously, and whereby the stock, after being printed, may be cut into any length, and each sheet delivered as cut. Means are also provided for preventing the stock, after being cut, from sticking to and clogging upon the knives, and for parting each sheet from the roll after it has passed under the knives.

Walter E. Crane, of Hartford, Connecticut, has improved upon machines for producing printing surfaces, Fig. 2 showing one of his machines, wherein a series of key levers are provided, each adapted for controlling the movements of a certain pair of dies. Upon the depression of a key lever, the dies are brought into position on each side of the printing strip, and there held until an impression is made, thereafter the parts returning to normal position. The dies are operated radially to make the impression, after being brought into proper position. Means are provided for effacing errors by restoring the surface to normal condition, when it may receive the proper impression.

Fig. 3 shows a machine involving other of Mr. Crane's improvements. In this instance, means are provided for preventing two keys making their impressions when struck together, or when one is struck lightly in advance of the other, in the latter case the second impression not being made unless the first key bar completed its stroke. Other improvements are made involving means for varying the line spacing as required.

The printing machine of Fig. 4 contains many novel features. The inventor is Matthew Vierengel, of Brooklyn, New York. Particularly, the machine is designed for taking proof impressions, but certain of the features are applicable to printing machines in general. In this machine the length of the matter to be printed is automatically determinable: first, of the distance the form carrier is required to move to take an impression; second, of the duration of the feed; third, of the degree of tension applied to the paper; fourth, of the setting in action of the cutting mechanism to sever the printed sheets; and fifth, of the quantity of ink taken from the fountain by the drop roll to supply the form roll.

Jacob R. Koffenberger, of Baltimore, Maryland, who has assigned two-thirds to Harry A. Demuth and George C. Potterfield, of same place, has invented the apparatus shown in Fig. 5, which is capable of attachment to any oscillating printing press, and is for the purpose of enabling said press to print circulars from a roll of paper and cut them off at each operation of the press.

Fig. 6 shows in plan a printing machine equipped with the tympan mechanism invented by Luther C. Crowell, of Brooklyn, New York, who has assigned to Robert Hoe,

Theodore H. Mead, and Charles W. Carpenter, of New York City. His invention involves novel means for operating the delivering, as well as the receiving, rollers which carry the tympan, and for controlling the shifting movement of the tympan, governing the extent of movement of the latter at each shifting operation, and determining the time of the latter.

The type-plunger of Fig. 7 is covered by patent to Charles D. Hughes, of Brooklyn, New York, assigned to the Empire Typesetting Machine Company, of New York City. This plunger is adapted to be used in the Dickinson type-distributing machines, wherein the plungers move the rows of carriers in the raceways and carry on their face devices acting upon the clutches of the carriers for opening said clutches one by one as the carriers move down the raceways.

Fig. 8 shows a machine invented by Joseph L. Firm, of Jersey City, New Jersey, assigned to the Goss Printing Press Company, of Chicago, Illinois, for printing and assembling the pages of a book section with the final fold at the back, ready for binding with a straight, forward progression, without the use of collectors or diagonal turners and without the delay and risk of accident due to frequent reversals and changes of direction.

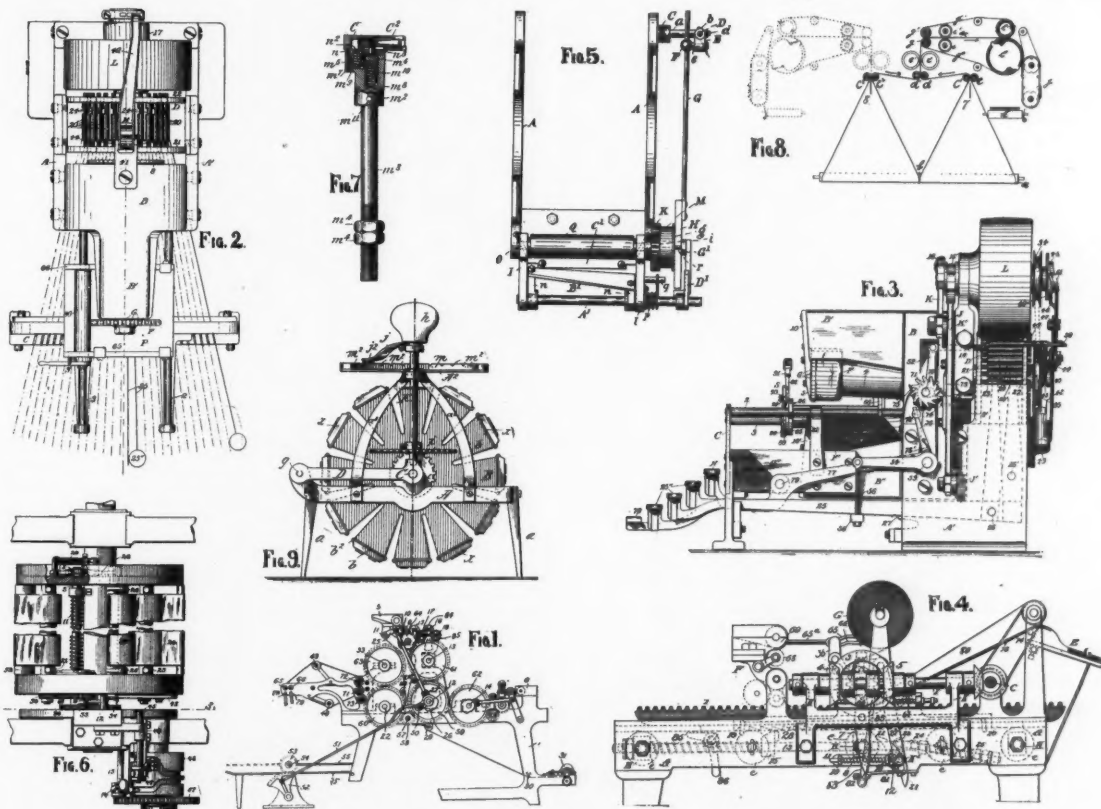
The printing machine of Fig. 9 is the invention of Samuel C. Hurlbut, of Elmwood, Connecticut, who has assigned to Wilbur E. Goodwin, of West

downwardly extending angular portion, and a guide portion extending over the flange of the lower side wall. A movable portion of the clamp is provided with a part which extends over the guide flange of the higher side wall.

Philip T. Dodge, of New York City, who has assigned to the Mergenthaler Linotype Company, of same place, has invented means for automatically cleaning, while in the machine, the side faces of the matrices used in the Mergenthaler linotype machines, without changing the machine. The result is accomplished by moving wedge spaces in contact with the side faces of the matrices.

Charles A. Pinkham, of Wollaston, Massachusetts, assignor to the C. A. Pinkham Printing and Publishing Company, of Boston, Massachusetts, has made several important improvements in rotary web-perfecting printing machines. The improvements are of a nature to simplify the machine and improve its operation.

Paul F. Cox, of Chicago, Illinois, assignor to the Cox Typesetting Machine Company, of same place, has made several improvements in typesetting machines. The objects of the invention are to simplify and improve the type reservoir to prevent choking of the ejecting mechanism; to provide a positively acting ejector mechanism controlled by key trips; to provide



Hartford, Connecticut. This machine is to be used by shipping clerks and others who employ numerous rubber and other stamps. It consists of a rotary holder, formed of a blank of thin metal having radial incisions whereby separate members are formed, the latter being turned at a right angle to the middle portion of the blank and adapted to support printing stamps.

Frank H. Cross, of Grand Rapids, Michigan, has been granted a patent covering a printing press especially designed to imitate typewriting, and involving several novel features.

A hand printing press has been improved upon by James L. Lee, of Chicago, Illinois, the object being to avoid blurring by preventing the tympan from pressing a sheet upon the form before it is subjected to pressure of the impression roll. Another object is to prevent the guide blocks from binding in their ways and to reciprocate said blocks in unison, whereby the movement of the roller at both ends will be uniform.

Benjamin F. Curtis, of Brooklyn, New York, has invented a printing plate which can be easily adjusted and replaced, which is held firmly in place and can adjust itself to the roller so as to print uniformly throughout. Being devoid of sharp edges, it is not easily injured by handling.

A printer's galley has been invented by Ferdinand Wesel, of Brooklyn, New York, which has one side wall lower than the other, and both said walls being provided with outer, inwardly inclined surfaces, and outwardly projecting flanges at their upper ends. A clamp is provided at one side with a

means whereby lines of type can be separated, automatically justified, and forwarded to the galley while the types are or may be continuously composed; and to provide means for producing yielding spaces. All the mechanisms are combined in a simple, compact machine, the operations of which will always be visible and entirely under the control of one operator.

A highly improved and very complicated type-justifying machine has received protection by Letters Patent dated May 25, 1897. The inventors are Walter Jay Ennison, of Chicago, Illinois, and William H. Honiss, of Hartford, Connecticut, who have assigned to The Thorne Typesetting Machine Company, of New Jersey. The inventors have obtained claims for many novel features and combinations, some of which latter are quite generic.

THE ADS. AN OBJECT LESSON.

Our office was started January 1. One of the most valued "assets" in the shop is THE INLAND PRINTER; bound Volume I to date. Scarcely a day passes without consulting it for some purpose or other. The ads. are object lessons which we never tire of studying. Needless to say the set is not for sale.—Kenny & Harrison, Art Printers, 49 East Chestnut street, Canton, Illinois.



Engraved by J. Manz & Co., Chicago.

From drawing by W. L. Wells.

SPORT IN THE WISCONSIN WOODS.

P. J. THOMAS, PRINTER AND JOURNALIST, SAN FRANCISCO.

BY STYLUS.

FEW printers on the Pacific Coast are known as well as P. J. Thomas, the subject of this sketch. The young men of 1850 are now old, if living, and the number remaining in the printing business, in San Francisco, or elsewhere, is very small. Mr. Thomas was born in the city of Galway, Ireland, in 1830, and began to serve his time



to the printer's trade in his native city. After spending two years at the case in Galway, he determined to go to America, and effected a satisfactory arrangement with his employer. For several years after coming to America he was employed in New York, but in March, 1855, he left that city for San Francisco, arriving there a month later. Since that time he has been prominently identified with the best interests of California, both literary and commercial.

His first employment in San Francisco was on a weekly paper called the *Cosmopolitan*, the creation of an erratic genius named Hugh McDermott, who afterward became a resident of Jersey City, where he published a daily paper with greater success than crowned his efforts in San Francisco. R. F. Ryan, at that time a prominent lawyer, was the editor; P. J. Thomas, S. F. Barstow (for many years afterward publisher of a newspaper at San Rafael and latterly postmaster) and W. Clarke were the compositors. After a few issues the *Cosmopolitan* was suspended, the publisher, McDermott, suddenly realizing that he lacked experience and was not a born success as a newspaper manager.

In October, 1855, Mr. Thomas joined the *Bulletin* force of compositors, all of whom were rated as first-class men. His allegiance to the principles of the union, during the strike of 1858, cost him his position, and his enforced idleness led him into other channels. From a journeyman printer he now became editor and proprietor, and the *Monitor*, a weekly Catholic journal, was launched with Mr. Thomas' name as editor and proprietor. Not satisfied with his success in that enterprise, he resigned it to other hands.

In 1864, Charles H. Webb, who wrote under the pen name of "Inigo," started the *Californian*, a brilliant weekly, after which style the *Argonaut* was later modeled. With this paper were Samuel L. Clemens (Mark Twain), Bret Harte, and Charles Warren Stoddard, all ambitious young writers with their reputations to make. After a few months the capital of the publisher "petered out," and the paper became the property of Thomas E. E. Stickney, an old printer of the good old days, and a young man named Collner, now employed on the *Daily Examiner*. The two labored hard and spent all they made in the editorial department. Clemens, Harte and Webb, when the enterprise failed two years later, set out for pastures new, and right well did they profit by the change. Thomas and Collner are the only survivors of the *Californian*, which in its short life was considered among the best of the literary weeklies of the time.

Mr. Thomas resumed his connection with the *Bulletin* in 1860, taking the position of foreman, which he held for a number of years. In 1870 he determined to engage in business for himself, and, an opportunity presenting itself, he purchased an interest in the job office of which William M. Hinton was one of the proprietors, located at the corner of

Clay and Sansome streets. With this venture followed success, and in a few years Mr. Thomas became the sole owner of the business, which was then one of the foremost job printing offices in San Francisco. Here he remained for a number of years, when increasing business compelled him to seek larger quarters, and the office was moved to the corner of Davis and Sacramento streets. This proved an unfortunate venture, and after three years he has moved into the immediate neighborhood of the principal printing offices, and is now located at 320 Sansome street.

Mr. Thomas was an active member of Eureka Typographical Union, and filled the offices of secretary and treasurer for a number of terms, always to the satisfaction of his fellow-members. While not an unreasonable and unreasoning union man, he has always stood for what is best and most worthy of emulation in that body. As an employer he preserves the same spirit of fairness and justice that were manifested as an employe.

Mr. Thomas has written, compiled and printed a number of books or pamphlets, the principal one being a sketch of the California Missions. His love of the land of his birth has prompted him to favor the authors of Ireland, and the greater number of his publications, at least those of which he undertook the issue and sale, are the works of Irish authors. He is now about to issue a new edition of Crowley's "Irish Poets and Novelists," a work which was greatly admired by readers of that literature.

It can be truthfully said of Mr. Thomas that no man holds the general esteem and good will of his competitors and employes so completely. Now in the evening of his life, his friends only wish that a larger measure of prosperity had followed him, and that he could be relieved of the worries and cares of business without sacrificing its emoluments.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

LITHO DESIGNS IN LETTERPRESS WORK.—H. W., Brooklyn, New York, asks: "I have seen some fine engraving of commercial work in THE INLAND PRINTER from time to time. Was it printed from the type press? If so, does that not mean harm to my business? I am an engraver on stone." *Answer*.—The work you speak of was printed in the type press. It only means a wider application of the litho-engraver, both in his design and execution, to other methods of printing; consequently more work to the right hands. Keep a watchful eye to everything going on, through the medium of THE INLAND PRINTER, and you will be safely borne along by the tide.

CONTORTION IN TRANSFERRING.—J. W. K., Washington, D. C., asks: "A rubber reducing machine, bought lately from a New York firm, contorts the work, and furthermore, in transferring, the rubber sticks to the stone, giving no results. What is the trouble?" *Answer*.—Too much enlargement or reduction should not be attempted with these devices. The French radiating machine is the best. Fitness of the work for such manipulation must be also evident. Reductions always go better than enlargements. The exact proportion for shrinkage or stretching must be determined by proportional dividers or calculation upon the diagonal. For instance, if a label 4 by 5 inches is to be reduced one-third in area it would be $2\frac{1}{4}$ by $2\frac{1}{2}$ inches; but a one-third reduction in height measured by proportional dividers would make it $2\frac{1}{4}$ by $3\frac{1}{4}$ inches. If the rubber is of even thickness, and properly fastened at corners, with rubber cement, it will work all right. The reason why the

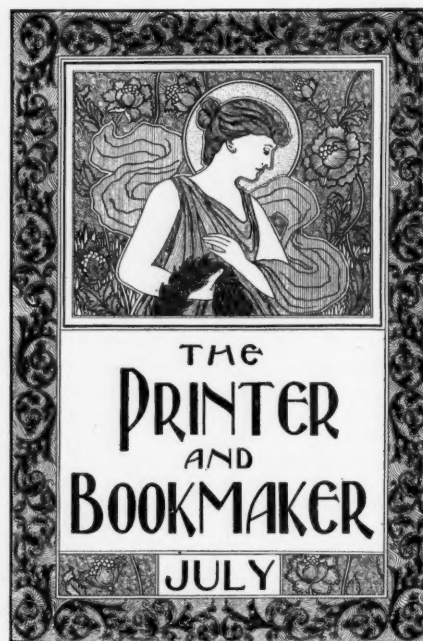
rubber sticks to stone is because your starch coating evidently contains glycerin; as the rubber cannot be moistened from the back, the composition must be dry upon the rubber, and only moistened by the breath just before putting it down upon the stone.

LARGE STONES AND SUBSTITUTES THEREFOR.—Although a Brooklyn firm of lithographers claims to have overcome the matter of buying large stones, by a method of cementing several small stones closely together upon a thick slate slab, it still remains a question whether in practice this will not be a cumbersome way, unless, indeed, a new industry might develop of making a specialty of sawing and polishing this stone into thin slabs and accurately joining them together with a certain cement, and thus supplying the wants of anybody for very large stones. In that direction, this plan certainly has some fascinating features. This reminds me of the German invention I read about some years ago, for which, I think, a patent was granted, namely, to coat a metal plate, zinc or aluminum, with a chemical deposit of actual lithographic stone. There is a promising field here, open for enterprise and invention.

FIRST LITHOGRAPHIC STEAM PRESS.—The first lithographic steam press in the United States came from Germany in 1859, and was exhibited in one of the buildings on ground now occupied by the East River Bridge, on William street, New York. The printers of that day had many a laugh at the expense of that press. The firm of Sarony & Knapp bought it and used it only on the most common work, and with but little profit. It was not more than one or two years thereafter when Mr. Hoe, who was then building type presses, came out with an improved machine the product of which made some of the hand-press printers stare. About this time an improved French press made its appearance also. A general wail went up against the "machine" that was taking away the bread from the mouths of the workman. Still, time has proved that if the "machine" had not been invented, lithography would have been a thing of the past long ago. The time is at hand when this machine will be retired, unless all signs fail. The cumbersome stone, the slow motion of press with its attendant large floor space, cost, danger to building in its swaying motion, and other important considerations, are working a change, and by simplifying its manipulations will come again to the aid of lithography by obtaining another long lease of existence for our art.

SUGGESTIONS TO ARTISTS AND DESIGNERS.—The Pratt Institute, Brooklyn, New York, is certainly a versatile medium for the training of artisans and artists. In the departments of fine arts, the work by students in ceramics, oil and water-color painting, composition, freehand, life and portrait drawing, design, etc., shows good execution, and almost each department bears evidence of excellent methods in teaching. The library is arranged for art reference, having a large collection of photos and art books; and lastly, the laboratories and workshops are not the least in interest. Art has received another stimulus by the opening of a new museum, the Brooklyn Institute of Arts and Sciences. The display of pictures there is one of the best ever shown in this country. The building has been well planned for the purpose it serves, is a credit to Brooklyn and an inspiration to the cause. It is thought by many that it ranks third in importance among such buildings in the United States. The Free Museum of Decorative Art is a timely addition to that great monument to Peter Cooper—the Cooper Institute, to which so many lithographers, now scattered all over the country, owe so much of their knowledge in drawing. The late addition is after the Musée des Arts Décoratifs, of Paris, and has been projected by the Misses Hewitt (Peter Cooper's granddaughters) in memory of the great philanthropist. Many objects have been loaned

by progressive citizens. Everything has been classified with the greatest care and competence, covering a wide range of art and industry—scrapbooks filled with useful material for the general designer, from all parts of the globe, aided by a reference library, are not the least useful. It truly supplies a want which the regular fine art museums do not present. It ought to have a decided effect in improving the tone of our industrial art. Now let us hear of what is being done for art in the other large cities of the Union. While reviewing art collections, I cannot pass the very



COVER DESIGN BY P. A. SCHWARZENBACH.

choice collection of paintings on exhibition to the friends of the American Lithograph Company, corner Fourth avenue and Nineteenth street. Catalogues of the same will soon be ready for distribution. When going through that gigantic, exquisitely equipped establishment of cosmographics, that collection is one of the points of interest. Among the many opportunities offered in a large city to acquaint oneself with art matters, aside from museums, libraries, dealers, etc., are the large department stores. It pays an artist or designer to perambulate through one of these mammoth stores, when in search of ideas.

AMERICAN PRESSES.

The celebrated Ramage press was invented by Adam Ramage, of Philadelphia, in 1790. George Clymer, of the same city, invented the Columbian press in 1817. This was a great improvement on former hand presses. In 1826 a power press was made by Treadwell, of Boston, and in 1830 Isaac Adams, of the same city, invented the Adams bed and platen press. Cylinder presses, invented by Richard M. Hoe, came into use in 1842, and two years afterwards a press for color printing was patented by T. F. Adams, of Philadelphia. The Adams press was made a "perfecting" press in 1845, by John L. Kingsley, thus enabling both sides of the sheet to be printed with one feeding. The first successful rotary press was built by R. Hoe & Co., and was used to print the Philadelphia Ledger, April 9, 1847. The Gordon job press was patented by George P. Gordon, of New York, in 1850; and the Bullock lightning press by William Bullock, of Philadelphia, in 1863.

BUFFALO TYPOTHETAE BANQUET.

The fifth annual dinner and election of officers of the Buffalo (New York) Typothetæ were held in the Colonial parlors of the Genesee Hotel June 14, 1897, about fifty members of the organization being present. Following the banquet came the reports of officers and committees, after which the election of officers took place, with the following result: President, C. A. Wenborne, of the Wenborne-Sumner Company; first vice-president, A. C. Van Duzee, of the Courier Company; second vice-president, George M. Hausauer; secretary, Frank W. Heath; treasurer, A. B. Floyd; executive committee—George E. Matthews, O. Reinecke, F. N. Burt, H. C. Spendelow, J. C. Adams, Peter Paul, Joseph Baer, Charles A. Wenborne, ex-officio. Delegates and alternates to the convention of the United Typothetæ of America, to be held at Nashville, Tennessee, in October, were elected as follows: Delegates—George E. Matthews, A. C. Van Duzee, George R. Jones, A. B. Floyd, Frank W. Heath, John S. Wilson, Frederick N. Burt and A. T. Brown; alternates—James S. Pierce, William N. McMullen, W. H. Wright, Jr., Joseph Baer, Robert L. Cox, H. C. Spendelow, Peter Paul, Ottomar Reinecke.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

S. C. Toof & Co., of Memphis, Tennessee, have issued a neat card inviting all interested attending the Tennessee Centennial Exposition at Nashville, Tennessee, to visit their special exhibit of choice books in art bindings, bound in original styles and designs, and placed in the Memphis building "Cheops."

THE June *Clack Book*, "edited by Frank G. Wells, assisted by Margaret Bartholomew, and with the art department under the direction of Rob Wagner, and published at Lansing, Michigan," contains a good store of light reading and a good many advertisements. It seems a prosperous 5 cents' worth.

MR. JACOBI, manager of the Chiswick Press, has placed the MSS. of what will surely be a very readable book in the hands of Elkin Matthews, who will publish it shortly. It is called "Gesta Typographica" and is a collection of printers' sayings and doing, facetious and otherwise. If it is as good as "Secrets of the Sanctum" it will be a real delight.—*Hartford Post*.

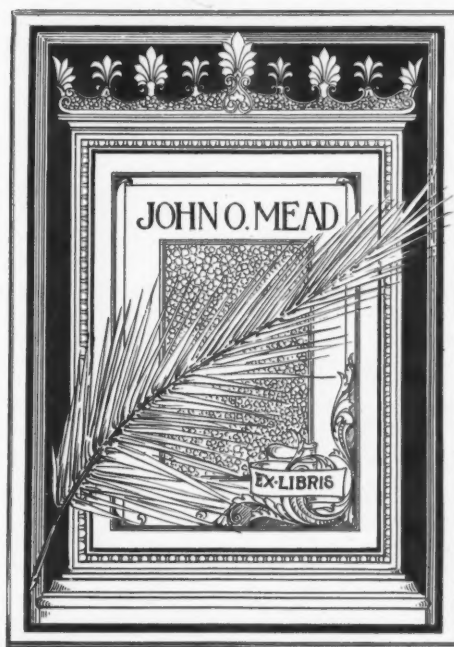
AMONG many attractive and informing articles of current interest offered in *Self-Culture* for July, there is an interesting article by Mr. Melville E. Stone on "Newspapers in the United States." The very general interest in the duties and responsibilities of modern newspapers gives the utterances of such an authority an attention that must be gratifying to the management of this instructive monthly.

AN Edinburgh firm of publishers has opened a shop in London and is making an attempt to interest English book-readers in the "Chicago School of Novelists!" Under this caption they announce works by Stanley Waterloo, Opie Read and Percival Pollard, who are said to compose the "school." During the present month they will issue the *Philistine*, which it is announced will chronicle literary affairs in the American manner.—*Hartford Post*.

"YE BOOKE OF TYPES" is the title of the new specimen book of the A. D. Farmer & Son Typefoundry Company, of Chicago and New York. In some respects it is similar to previous editions, but numbers of new faces and borders

have been added and the work brought down to date. There are 374 pages in the work and it is handsomely bound in red flexible cloth and neatly stamped in gold. The Farmer foundry was established in 1804. Mr. S. M. Weatherly is the Chicago manager at 165 Fifth avenue.

"THE CRUISE OF THE FRIESLAND," lately issued, is an account of the trip of a party through "Mediterranean Lands," including the Holy Land, by S. R. Stoddard, of Glens Falls, New York, whose narrative, studded with dry humor, is of much interest. The volume contains 348 pages, is profusely illustrated, bound in full morocco, padded sides. The entire work was done in the office and bindery of A. V. Haight, Poughkeepsie, New York, and reflects great credit on the establishment. The edition was a limited one.



BOOK-PLATE DESIGN BY THOMAS H. BLOCKSIDGE,
ALBANY, NEW YORK.

THE specimen book of printing types and brass rules issued by the Inland Type Foundry will be in great demand by printers. It contains an unusual number of art ornaments and borders original with this foundry. New book faces are numerous and very attractive. The disciple of Morris will be interested in the pages of Radtolt initials and the Kelmscott type series. All of these types are on the standard lining system. The book is of a very convenient size for handling and for reference. It is printed on heavy coated book paper and neatly bound in cloth.

ONE of the latest poster exhibits was that held in Chicago during the first week in May under the auspices of the Quadrangle Club of the University of Chicago. More than five hundred posters were displayed in the large house of the Quadrangle Club, including American, French, English, Dutch and Japanese subjects, all being taken from the private collection of Mr. Ned Arden Flood, of Meadville, Pennsylvania. The catalogue issued in connection with the exhibit contained fifty pages, sumptuously illustrated with reproductions of representative American and foreign posters. It was printed in red and black on Strathmore deckle-edge paper, and inclosed in a buff cover. The cover design was that of a professor of the University of Chicago in full academic garb, the colors used in the printing being black,

red, blue and purple. The exhibit was viewed by the members of the club and invited guests, numbering altogether more than one thousand.

"ELEMENTARY DRAWING: A Series of Practical Papers for Beginners," by Elizabeth Moore Hallowell, is the name of a work soon to be published by the Macmillan Company. The basis of the work was a series of papers originally printed in one of the art magazines, but so great was the value placed upon them and the interest shown in them, that it was soon seen to be desirable to give them the wider circulation possible only by their publication in book form. Anyone who expects to take advantage of the coming holiday season to add to the treasures of his sketchbook, will find in this work many valuable hints and suggestions. Even where no such definite application of its hints is expected it will be found very interesting, and to school libraries, especially, a valuable acquisition.

THE printing, paper and publishing trades will be deeply interested to know that the directory of their trade has finally made its appearance. "Farley's" upon which they were accustomed to depend until it fell by the wayside by reason of its antiqueness has been absorbed and vastly improved upon by its successor, the directory issued by the Typo-Mercantile Agency, of New York. The new reference book is complete for all the trades grouped around typography, its materials and products, and includes all concerns having a plant for printing, lithographing, electrotyping, book or pamphlet binding; all concerns that manufacture or deal in paper, or in the articles, materials or machinery used or sold by this trade; all publishers of books, stationery or periodicals and all stores selling the same. It will be seen, therefore, that it covers the whole field of these interwoven and mutually interested industries. Unlike the general mercantile directories this book gives the business of each concern in detail and also their street addresses in all the cities. By a new and simple use of symbols a distinct list of each branch of the trade is provided without interfering with the simplicity of the book for reference. The most decided improvement, however, is the insertion of the key which occupies a narrow middle column on each page of the book. Although the symbols are all easy of comprehension, this key guards against the slightest liability to inconvenience or confusion. It is one of the most sensible schemes we have seen in any directory of this character. Altogether the Typo-Mercantile Agency has succeeded admirably in producing a work that can be used with extraordinary rapidity of reference to furnish a great variety of essential information. It will be absolutely indispensable to every firm doing a credit business and as useful to others who wish to use a reliable and complete address list to the trades covered. Like other mercantile books it will be supplemented by bulletins, weekly notification bulletins and special reports, and each half year will be substituted by an entirely new directory. By this system the annoyance of obsolete and antiquated information is obviated. The work shows typographical merit in its selection of type and for the make-up and presswork. It is substantially bound in half leather.

HERO TALES FROM SACRED STORY. By Louis Albert Banks, D.D. 294 pages, 18 illustrations; cloth. New York: Funk & Wagnalls Company, 1897.

This book is full of the inspiration that is always excited by tales of noble action. The great literature of all nations abounds in the deeds of the mighty men of war, but it is preëminently the sacred literature of the Jewish nation that makes heroes of men of moral courage. The author has laid these lives under contribution, and in language and thought wholly modern has used them to point some religious or moral lesson. The titles of such chapters as "The Heroic Spirit of Youth," "Victory After Defeat," "Three

Young Men with the Courage of Their Convictions," "Christ the Matchless Hero of Humanity," indicate something of the purpose of the book, which is to utilize in a popular form for modern readers the stirring achievements of the Jewish heroes. Modern incidents are introduced more or less, and make the "Tales" all the more vivid and readable. A number of appropriate illustrations serve to break up the continuity of type pages and furnish a grateful rest to the eye. This is just the book for young people, but it will also be found entertaining by their elders.

THE TWENTY-FOUR-HOUR SYSTEM.

On May 1 the twenty-four-hour system of time measurement was adopted by the railways, post offices and telegraph stations of Belgium. In order to meet the national demand for new timepieces the clockmakers of Belgium have been hard at work for several months past. Of course, the new system will be universally adopted throughout the country, as the action of the railways alone would render this inevitable. If it proves to be successful, as it no doubt will, other European countries will follow the example of Belgium, and in the course of time the new system will find its way across the Atlantic. There is nothing in the least repugnant about the new system, and since the day is twenty-four hours in length, there is no good reason, either practical or scientific, why the divisions of the clock should not correspond with nature's measurements. As the twelve-hour system has been in use so long, there are thousands of people who will be loath to give it up, but sentimental considerations should not outweigh practical advantages, and if the new system is a better one the old system should be discontinued by all means.—*Atlanta Constitution*.

WHAT A COAST READER SAYS.

We peruse THE INLAND PRINTER with pleasure, and must say it is the finest representative of the art preservative in the land. More power to your elbow.—*Lovett M. Wood, Editor and Manager The Trade Register, Seattle, Washington.*



A SAINT LOUIS MISS.

Granddaughter of Mr. C. W. Crutsinger, the well-known printers' roller maker, of Saint Louis, Missouri.

NEWSPAPER GOSSIP.

THE *Daily Call*, Piqua, Ohio, has put on a new dress.

THE Sandusky (Ohio) *Journal and Local* has purchased the good will and subscription list of the defunct *Evening Telegraph* of that city.

THE Red Lake Falls (Minn.) *Gazette* issued a special edition recently, the cover of which was appropriately printed in carmine, or a color approaching red lake. The interior as well as the cover was illustrated with half-tones.

We learn from Editor Hutchin, of the Bloomington *Sunday Eye*, that considerable type matter is used in addition to plate matter in the columns of that journal. This corrects the statement in our last issue that only plate matter was utilized.

THE motto of Editor Storey, "This paper has no friends," is a good one in the sense in which he used it, says *Newspaperdom*. He neither suppressed nor published news to please people; the *Chicago Times* was nobody's organ; it was simply a consistently independent paper.

THE *Review* is an octavo journal just established at Knoxville, Tennessee. It will be devoted to the commerce, mining and manufacturing industries of that region. Considerable space was given in the June issue to the Travelers' Protective Association, and there are many half-tone portraits and cuts illustrative of the places and products of East Tennessee.

THE Reed City (Mich.) *Clarion* celebrated its twenty-fifth birthday last month, and reprinted extracts from its first number. It was then printed on a hand press, but is now an eight-column folio, all home print, run on cylinder press. Editor "Ren" Barker has a long record as a newspaper publisher, dating from the time he was mustered out at the close of the war after an honorable career as a soldier.

A NEWSPAPER likes to be quoted, not because of the publicity, but because it is an evidence that its editor has been able to say something worthy of the consideration of the public. Next to this is the pleasure of seeing yourself quoted without credit being given. This is an evidence that you have been able to say something worth stealing, and it is the highest form of compliment that one newspaper can pay another.—*York Republican*.

THE Whittier *Register* recently issued a special illustrated edition, containing a description of the new little town of Whittier, California, and of the great State school at that point. The cover is artistically designed and bears a portrait of the poet Whittier, after whom the town was named, and also a cut of the school. Picturesque bits of superb Southern California scenery make each page attractive. Numerous groups of portraits are well arranged and equally well printed.

THE *Silent Worker*, of Trenton, New Jersey, a leading organ of the deaf and dumb, issued a special cycle number in May. It contains many interesting articles on the bicycle, and a number of illustrations of cyclists' clubs at various schools for the deaf, as well as reproductions of scenes of natural beauty. It is a very readable number. The presswork and general make-up is very creditable, surprisingly so when it is known that the entire work, as we are informed by the publisher, Mr. George S. Porter, is performed by deaf-mute boys and girls under his instruction, and ranging from fourteen to eighteen years of age.

Womankind has just closed a contest, in which several thousand subscribers participated, to determine what ten American women hold the highest place in the esteem of the American people. The contest, as decided by popular vote, gives first place to these ten women in the order in which

they are mentioned: Harriet Beecher Stowe, Frances E. Willard, Martha Washington, Clara Barton, Susan B. Anthony, Pocahontas, Mollie Pitcher, Elizabeth Cady Stanton, Louisa May Alcott, Julia Ward Howe. A most interesting feature of the contest was the fact that Lydia Pinkham had a large following, her name appearing upon nearly eight per cent of the lists submitted.

INTERIOR decoration is a subject that lends itself in a peculiar degree to illustration. The *Chicago Upholstery Journal*, established but recently, is already showing how beautiful interiors make handsome pictures and how decorations make attractive ornaments for the printed page. The *Journal* is printed on heavy coated paper so that the finest half-tones can be used to advantage. We congratulate business manager Todd on the excellent typographical taste shown in the make-up and appearance of his magazine.

THE editor of the Louisiana (Mo.) *Press*, says *Newspaperdom*, has at least one subscriber who does not appreciate the paper, and who writes in the following fervid fashion ordering the discontinuance of it:

"Bryson I rote you to stop my paper i want you to stop it i am getting enough of your scheme to make me take your paper i state once more i don't want your dog gon old paper the post Mrs. has notified you and she has got record of it and if you don't stop the dam thing i will give you a piece of my mind. Stop that paper i haven't taken none of them out of the ofes."

TEN Scottish regiments in the British army issue papers of their own regularly. In some cases the printing is done in the regimental barracks. The *Borderer's Chronicle*, the organ of the King's Own Scottish Borderers, was established twenty-eight years ago and is printed on the regimental press in the Maida Barracks, Aldershot, by a sergeant of the 1st Battalion. The *H. L. I. Chronicle* is issued by the Highland Light Infantry; the *Thistle*, by the Royal Scots; the *Tiger and Sphinx*, by the Gordon Highlanders; the *79th News*, by the Cameron Highlanders, and the *Thin Red Line* and the *Sutherland News*, by two other Highland regiments. Sometimes military discipline plays the part of censor and causes a blacked-out space to appear as it did in a recent number of the *Borderer's Chronicle*. The editor apologizes for it by saying "We are sorry that a mistake occurred on page 4, which we are compelled to blot out."

ALL the world wants to know at this season of the year where to go and who can be met there. No periodical furnishes this in so bright and attractive a form as *The 400*, the American society journal of travel. It not only purports to be a guide to summer recreation and social events, but furnishes its information in such a vivacious and graphic style as to make it one of the most popular magazines of the summer. The "Seaside Number," issued for June, is brilliant in a cover of gold and blue, with tints and design that look refreshing and invite one to make a pilgrimage to scenes that are new. Atlantic City, Cape May, Mackinac and other famous water resorts are depicted, as they are once more populated with pleasure-seekers from all points of the compass, and a bewildering array of illustrations tell the same story in picture form. As careful attention has also been given to contemporaneous society and the exclusive sets of London and New York, including the young, handsome and wealthy Lord Clive Wilson, of Tranby Court, England. Mrs. Burke-Roche, of New York and Newport, and Mrs. Sands-De La Mar, wife of the great mine owner multi-millionaire, allow their portraits to be presented to the public through the columns of this journal. We congratulate the publishers, Messrs. Persinger & Sullivan, on the success which is evidently crowning their efforts to create a high-class illustrated magazine of original merit.

A GRACEFUL, STRONG AND USEFUL SERIES

LIVERMORE SERIES

PATENTED

80 POINT

3 A 4 a \$8 25

Denouncement

48 POINT

3 A 6 a \$8 25

Famous Workmen

36 POINT

4 A 10 a \$5 25

Determined Advertiser

30 POINT

5 A 12 a \$4 75

Reward Honest Merchants

24 POINT

6 A 18 a \$4 25

Scientific Explorations Postponed

18 POINT

9 A 28 a \$3 75

Enthusiastic Audience Became Ungovernable

12 POINT

15 A 50 a \$3 25

Dramatic Elocution Admired

10 POINT

15 A 55 a \$3 00

Patriotic Orators Arouse Natives

8 POINT

15 A 55 a \$2 75

Sensational News Eagerly Devoured

6 POINT

15 A 60 a \$2 50

Conservatives and Radicals Join Hands

1234567890

1234567890

LIVERMORE OUTLINE

PATENTED

60 POINT

3 A 4 a \$8 25

Denouncement

48 POINT

3 A 6 a \$8 25

Famous Workmen

36 POINT

4 A 10 a \$5 25

*Remunerated**Determined Advertiser*

30 POINT

5 A 12 a \$4 75

*Generous Patrons**Reward Honest Merchants*

24 POINT

6 A 18 a \$4 25

*Meritorious Investigation**Scientific Explorations Postponed*

1234567890

Originated and Made only by the
AMERICAN TYPE FOUNDERS COMPANY

Whose Type is most valuable because made
 with Brains and Good Taste

AN UNEXCELLED ITALIC

ALWAYS BUY THE BEST

De Vinne Italic

PATENTED

4 A 5 a \$19 00

72 POINT

Lost RIG

60 POINT

4 A 5 a \$13 25

RUN Fast

64 POINT

4 A 5 a \$11 25

Read NICE

48 POINT

4 A 5 a \$7 75

BEAR Skins

42 POINT

4 A 6 a \$7 25

Beaver DIVES

36 POINT

6 A 6 a \$6 50

GRAND Festival

De Vinne Italic

PATENTED

6 A 9 a \$5 75

30 POINT

BLUSTERING
Destructive Cyclones

24 POINT

8 A 10 a \$4 50

FIRING ROCKETS
Distress Signals Answered

18 POINT

10 A 16 a \$4 00

WANDERING ARABIANS
Experienced Numerous Hardships

14 POINT

12 A 18 a \$3 25

DELIGHTFUL HOLIDAY SEASON
Society Whirlwinds Unceasingly Blowing

12 POINT

16 A 20 a \$3 00

UNDERSTANDS
Thoroughly Mechanical

10 POINT

20 A 26 a \$2 75

ARMENIAN MASSACRE
Turkish Cruelty Shows Plainly

8 POINT

22 A 30 a \$2 50

CHICAGO WEEKLY NEWS
Universally Pronounced Brilliance
1234567890

6 POINT

24 A 36 a \$2 25

AMERICAN TYPE FOUNDERS
Manufactures Superior Printing Materials
1234567890

A MATCHLESS EXTENDED SERIES

De Vinne Extended

42 POINT

3 A 4 a \$11 00

HOME
Fashions

42 POINT

3 A 5 a \$10 00

FARMS
Fine Cattle

36 POINT

4 A 6 a \$8 00

SPRING
Sugar Barrel

30 POINT

5 A 8 a \$7 00

INDUSTRY
Missouri Firms

De Vinne Extended

24 POINT

6 A 10 a \$6 00

EXPOSITION
Home Manufacture

18 POINT

9 A 12 a \$4 00

UNIFORM PRINT
Looks Plain and Artistic

14 POINT

10 A 14 a \$3 75

BEAUTIFUL SCENE
Views From Excursion Boats

12 POINT

14 A 16 a \$3 50

NINETEENTH CENTURY
Base Ball and Lawn Tennis Player

10 POINT

18 A 24 a \$3 00

EUROPEAN BICYCLE EXHIBITION
American Products Receive Highest Awards
Enterprising Competitors

8 POINT

22 A 30 a \$2 75

MODEST YOUTHS
Introduced to Director
Gratifying Result
123 45678

6 POINT

24 A 36 a \$2 50

JUVENILE ORCHESTRA
Renders Popular Selections
Thursday Evening
123 4567890

Designed and made only by the
AMERICAN TYPE FOUNDERS COMPANY
Originators and Makers of all the De Vinnes

AN EXTRA CONDENSED SERIES—TO PLEASE THE MOST CRITICAL

De Vinne Extra Condensed

PATENTED

72 POINT

4 A 5 a \$15 00

NOBLE Horses

60 POINT

4 A 5 a \$9 00

Brought ROCKER

54 POINT

5 A 7 a \$8 00

DURABLE Flooring

48 POINT

5 A 8 a \$7 00

Landscape IMPROVED

42 POINT

6 A 10 a \$6 00

MODERN CUISINE
Clothed in Deep Mystery

De Vinne Extra Condensed

PATENTED

36 POINT

6 A 12 a \$5 50

COLLEGE MONTHS
Bright Maidens in Attendance

30 POINT

8 A 12 a \$5 00

NUMEROUS LANDMARKS
Throughout Cumberland Discovered

24 POINT

10 A 16 a \$4 00

INNUMERABLE REQUISITIONS
Administration Upholding Monroe Doctrines

18 POINT

12 A 20 a \$3 25

DISPLAY BEAUTIFUL FLORAL DESIGNS
Seventh Annual International Chrysanthemum Exhibit

14 POINT

18 A 22 a \$3 25

12 POINT

20 A 26 a \$3 00

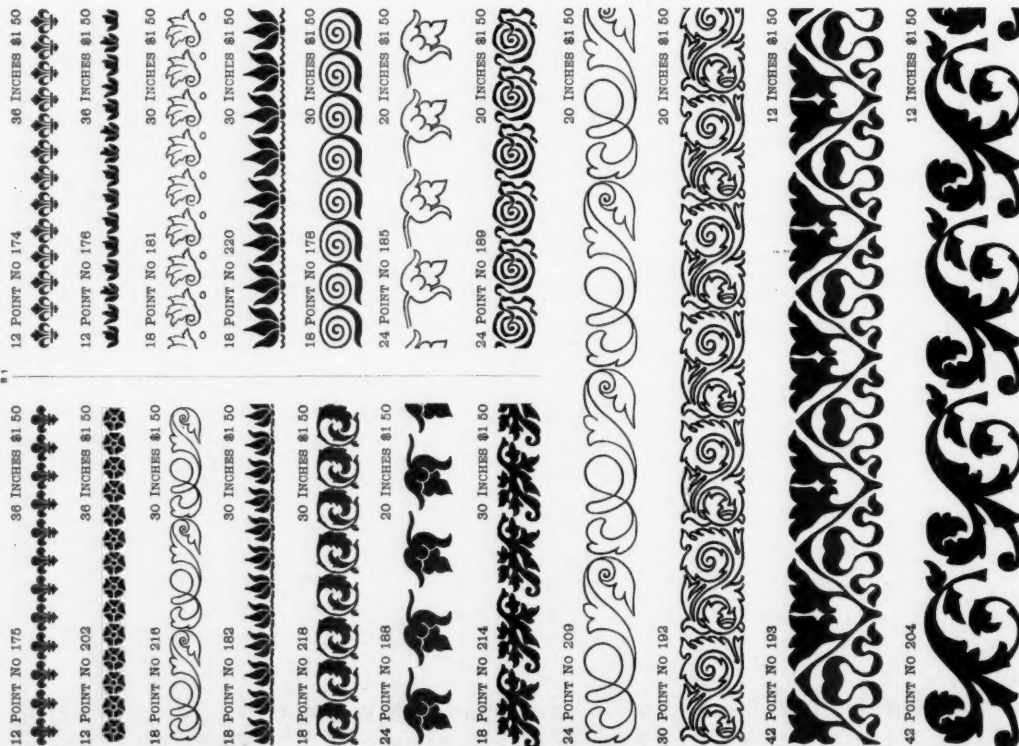
NATIONAL CONVENTION
Mississippi Valley Metropolis
1234567890

VENEZUELAN COMMISSION
Arbitration Now Becomes Necessary
1234567890

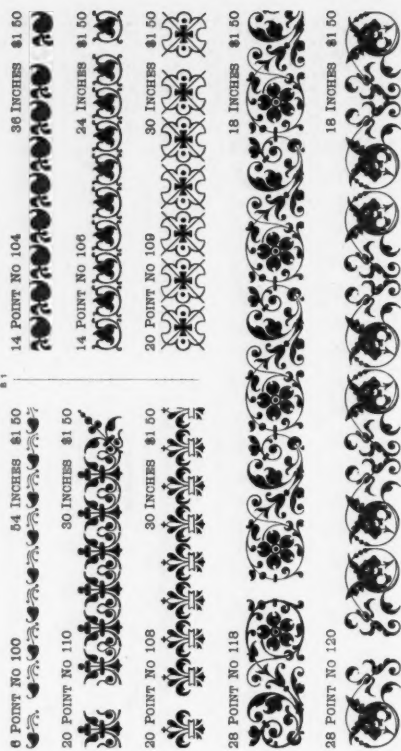
Can only be purchased from the Originators, the
AMERICAN TYPE FOUNDERS COMPANY
Makers of Type that Satisfies the Buyers of Printing

ORNAMENTATIONS THAT SATISFY THE ARTISTIC

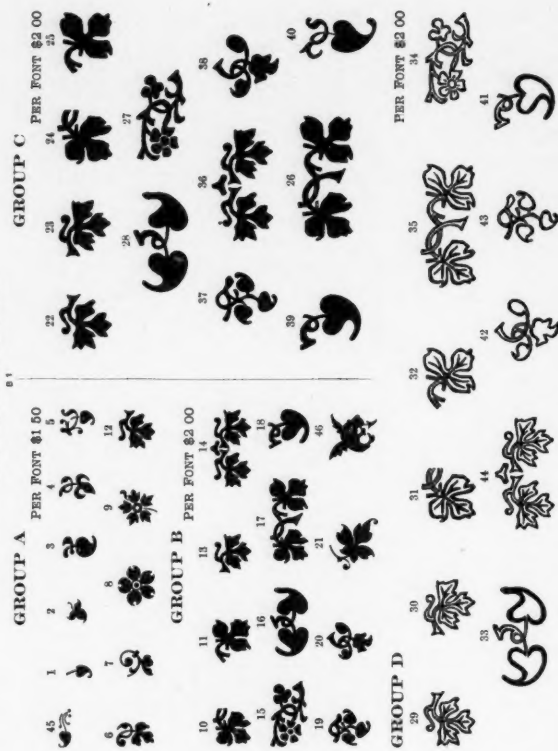
COLLINS BANDS



Elzevir Borders and Bands



Elzevir Florets



Made Exclusively by the
AMERICAN TYPE FOUNDERS COMPANY
and used by all the Leading Printers of the World

ELZEVR GOTHIC SERIES.

Originated by the CRESCENT TYPE COMPANY, 346-348 Dearborn Street, Chicago.

3A, 6a, \$8.00

48 POINT ELZEVR GOTHIC

Caps, \$4.00 L. C., \$4.00

LOAN OFFICE

Last Ray of Hope

5A, 9a, \$6.00

36 POINT ELZEVR GOTHIC

Caps, \$3.00 L. C., \$3.00

36 ELZEVR GOTHIC

A Beautiful Line of Type

6A, 12a, \$5.50

30 POINT ELZEVR GOTHIC

Caps, \$2.60 L. C., \$2.90

REJUVENATING COSTUME

& 4 Favorable Impressions Made

8A, 16a, \$5.00

24 POINT ELZEVR GOTHIC

Caps, \$2.50 L. C., \$2.50

ABBREVIATED BICYCLE SKIRT

Causes Disease Called Rubber Neck

12A, 24a, \$4.50

18 POINT ELZEVR GOTHIC

Caps, \$2.25 L. C., \$2.25

TREATISE ON BEES

& Points to Remember

18A, 36a, \$3.25

12 POINT ELZEVR GOTHIC

Caps, \$1.50 L. C., \$1.75

PATENT BURGLAR ALARM

It Catches and Holds the Burglar

22A, 44a, \$2.75

8 POINT ELZEVR GOTHIC

Caps, \$1.25 L. C., \$1.50

GRAND PYROTECHNIC EXHIBITION

Two-Thousandth Annual Purgatorial Housecleaning

15A, 30a, \$4.00

14 POINT ELZEVR GOTHIC

Caps, \$1.80 L. C., \$2.20

ELEMENTS OF SUCCESS

& Fertile Brain and Iron Will

20A, 40a, \$3.00

10 POINT ELZEVR GOTHIC

Caps, \$1.40 L. C., \$1.60

MANY MEN OF MANY MINDS

Many Type of Many Kinds See Elzevir

25A, 50a, \$2.50

6 POINT ELZEVR GOTHIC

Caps, \$1.20 L. C., \$1.30

& INSTRUCTIONS FOR MAKING MONEY

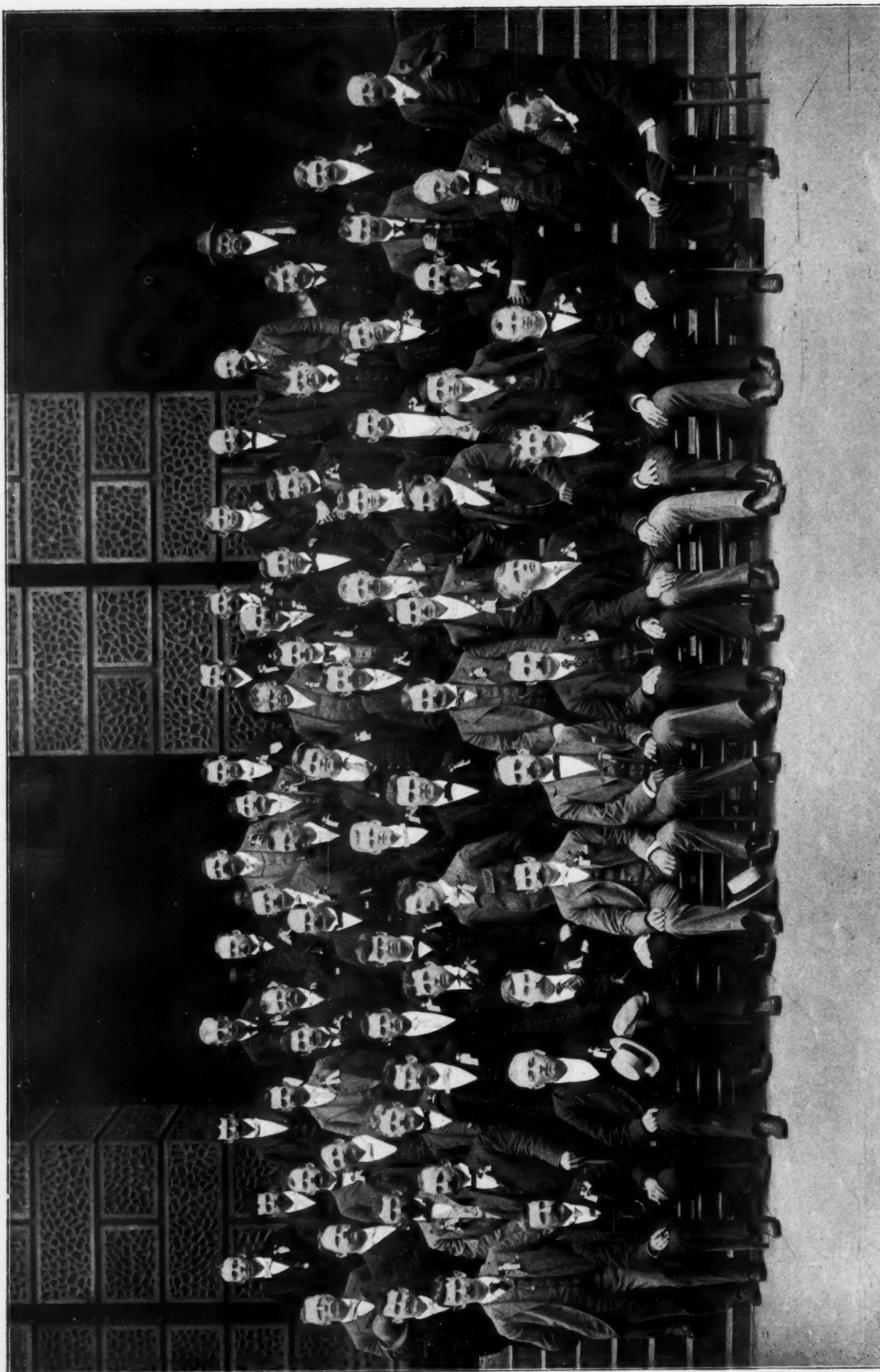
Fold a Bill, Press It, Open It, and You Will Find It Increases

—FOR SALE BY—

CONNER, FENDLER & Co., New York City,

SCARFF & O'CONNOR Co., Dallas, Texas,

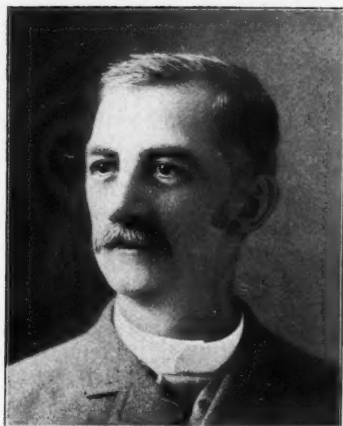
And all Type Founders and Dealers in Printers' Supplies.



DELEGATES TO THE NINTH ANNUAL CONVENTION I. P. U. DETROIT. MICHIGAN, JUNE, 1897.

THE NINTH ANNUAL CONVENTION OF THE
INTERNATIONAL PRINTING PRESSMEN'S
UNION, AT DETROIT.

THE ninth annual convention of the International Printing Pressmen's Union opened its session at the Common Council chamber in Detroit, Michigan, on Tuesday, June 15. The convention was called to order by President Henifin, of No. 2. He introduced Mayor William C. Maybury, who welcomed the guests in his most happy



JESSE JOHNSON, PRESIDENT.

way, paying a high tribute to the calling of both pressmen and printers, also to the founder of the art preservative, Gutenberg, not forgetting Benjamin Franklin and the late philanthropist George W. Childs, whose memory is dear to every pressman and printer. He was followed by Commissioner of the Board of Public Works, John McVicar, an ex-president of the International Typographical Union, who felt gratified to see the delegates. He had a similar pleasant duty to perform just nineteen years ago, when he welcomed the International Typographical Union in the same room. President Theodore F. Galoskowsky thanked the Mayor and Mr. McVicar and declared the convention open. He read his annual report, which gave an exhaustive résumé of the doings of the pressmen during the past year. The following is Secretary James Gelson's financial report:

Total Receipts, General Fund, June 1, 1896, to date.....	\$3,935.42
Total Expenditures, General Fund, June 1, 1896, to date.....	3,334.40
Balance.....	\$ 601.02
Total Receipts, Defense Fund, June 1, 1896, to date.....	7,724.15
Total Expenditures, Defense Fund, June 1, 1896, to date.....	2,573.44
Balance.....	5,150.71
Total Receipts, Death Benefit Fund, June 1, 1896, to date.....	6,785.75
Total Expenditures, Death Benefit Fund, June 1, 1896, to date.....	6,345.00
Balance.....	440.75
Balance in General Funeral Fund.....	601.02
Balance in Defense Fund.....	5,150.71
Balance in Death Benefit Fund.....	440.75
Grand total.....	\$6,192.28
Total Receipts for the Year	18,445.13
Total Expenses for the Year.....	12,252.85
Balance on hand	\$6,192.28

The President announced the following standing committees:

Unfinished Business—John T. Moran, New York; Benjamin Roller, Sacramento; J. D. Wood, Toronto; Robert H. Kelly, Boston; George E. Crane, Chicago.

Thanks—W. J. Kelly, New York; Thomas J. Wilson, Toronto; Charles Tilden, Grand Rapids; T. M. Daggy, St. Paul; Frank W. Kinrey, Syracuse.

Death Benefit Fund—B. Thompson, New York; H. J. Bartley, Toledo; G. A. Griffen, Little Rock; Thomas J. Leach, New York; Charles H. Schulte, Lansing.

Officers' Reports—George Kleinheintz, Philadelphia; W. Davey, Toronto; Charles V. Smart, Denver; Louis Shun, Milwaukee; A. B. Lawson, South Bend.

Credentials—W. J. Loomis, Detroit; W. F. Delaney, New York; L. Birmingham, Cincinnati; J. A. Warden, Pittsburg; W. Champion, Minneapolis.

Laws—John W. Williams, Toronto; J. W. Whall, Boston; Frank Pampusch, St. Paul; E. W. Carr, Chicago.

Returns and Finance—H. L. Kreutzer, St. Louis; James H. Bowman, Chicago; D. F. Dawson, Buffalo; H. J. Wigo, Philadelphia; J. D. McKinnon, Washington.

Subordinate Unions—Lawrence F. Gibbens, Philadelphia; J. H. Wall, Denver; George Rutherford, Akron; John Hart, Omaha; C. F. Bicket, Denver.

Miscellaneous Business—J. J. O'Dea, New York; Phil G. Reiner, Cleveland; D. Cadigan, Boston; D. J. McDonald, Boston; G. P. Gunn, Minneapolis.

Wednesday's session opened with an address from President Prescott of the International Typographical Union, who spoke of the label, the shorter workday, and the one-man shop, as in need of the attention of the pressmen. "There is no question," Mr. Prescott said, "of more vital importance to organized labor than the label, and a shorter workday will come if the matter is handled in a proper manner. There is no necessity of a crusade with a band and fireworks. The course to pursue is to approach the employer and submit the proposition in a businesslike way. The laboring man needs more time for recreation, and the right channels will lead to that end. The one-man shop is not to be crowded down. Perhaps the owner has met with setbacks and has been obliged to embark in business in this humble way. Encouragement is better than a kick, and the label should be allowed him in order that the growth of his concern may not be stunted. If he is a union man and lives



JOHN W. WILLIAMS, FIRST VICE-PRESIDENT.

up to union principles he should be given the assistance he deserves from organized labor."

Mr. James J. Murphy, of New York, chairman of the International Typographical Union Shorter Workday Committee, also addressed the convention on the shorter workday,

and made an earnest appeal to the pressmen to take steps for the betterment of the pressmen's union and others affiliated with the printing trades, and to provide better conditions for the unemployed. Both Messrs. Prescott and Murphy were extended close attention and met with a good reception. Mr. E. A. Strudley, of Detroit, of the Bookbinders' Union, also made a brief address.

Among the more important doings of the convention the following may be noted: The quarrel of the web press, book and job pressmen's unions of Boston was disposed of



FRANK PAMPUSCH, SECOND VICE-PRESIDENT.

without action further than to suggest that the Boston men in future settle these matters for themselves. A protest against the St. Louis pressmen's union on the ground that they admitted feeders, was settled adversely to the St. Louis union, and they were instructed to admit no more apprentices or men not properly qualified as pressmen. An application permitting the use of the union label in shops of Canada, was referred to the Board of Directors, which comprises the elective officers of the Union, with instructions to report at an early date. Mr. Sawyer, editor of the *American Pressman*, made a financial statement, which led to a resolution of support being passed. The issuance of charters to web pressmen's unions was discontinued on the ground that the custom might tend to disrupt the existing unions and would shut off discontented members from applying for new charters because some one disagreed with their opinions. This was not done, however, without some spirited discussion between the web pressmen of Boston, Chicago and New York.

Another important action was the decision of the convention to allow no more laws to be passed by subordinate unions endangering the positions of superintendents or foremen of union shops. This was aimed at shops which have been the cause of a great deal of friction between the employes and employer. This action will shut off all chance of objection to some unpopular foreman.

An equally important action was that looking to the checking of hastily ordered strikes on the part of unreasoning or quick-tempered leaders in a union. Before any strike is ordered in the future a statement of the grievances

must be forwarded in duplicate to the Board of Directors, and upon their decision, which is final, a strike may or may not be ordered. Refusal to do so on the part of any union shuts it off from the benefits of the defense fund.

The convention also voted to hold biennial sessions after next year. This would have gone into effect this year but for the fact that so many new officers were in charge of affairs.

The protest from the Indianapolis and other unions against the extension of civil service rules to mechanics was referred to the Board of Directors with instruction to prepare and forward a petition to Congress, asking that the extended rules be repealed, especially in so far as they related to the members of the Typographical Union.

A touching scene was enacted just before the installation of officers. As President Galoskowsky, who had been the head of the union for four years, and to whose efforts and energy much, if not all, its success is due, rose to his feet, and, leaning on his crutch and cane for support—for his devotion to the interests of the Union had undermined his health and rendered his retirement absolutely necessary—began in short broken sentences to thank the members of the union for their sympathy and loyal support. As he turned to Jesse Johnson, the newly elected president, to pin on the badge of the president's office, both men were visibly affected. Indeed, the entire convention was deeply moved, and handkerchiefs came freely into play. William J. Kelly, of New York, with voice choked with emotion, then delivered an address which was matchless for its eloquence, fervency of expression, earnestness and sympathetic devotion to a lifelong friend.

The convention, by a unanimous vote, decided to defray the expenses of retiring President Galoskowsky's illness and to pay out of the treasury of the union all physicians', surgeons' and other bills incurred by reason of his long and painful illness, also to pay the sick man a sum of money equal to his salary during his long-enforced period of confinement.

The convention elected the following officers: President, Jesse Johnson, of Nashville, Tenn.; first vice-president, John W. Williams, of Toronto, Ont.; second vice-president, Frank Pampusch, of St. Paul, Minn.; third vice-president, Robert H. Kelly, of Boston, Mass.; secretary-treasurer, James Gelson, of New York. Delegates to American Federation of Labor—George Keinheintz, of Philadelphia, from the pressmen, and James O'Dea, of New York, of the feeders; alternates, Daniel D. Cadigan, of Boston, pressmen, and Daniel J. McDonald, Boston, feeders.

President Johnson announced the following committee on the shorter workday to prepare and report a plan in accordance with that advocated by the International Typographical Union: Lawrence F. Gibbons, Philadelphia, chairman; W. M. Dorsey, Dallas, Texas; William G. Loomis, Detroit; Henry L. Kreutzer, St. Louis, and John McDonald, Boston. It was decided to hold the next convention in Cleveland, Ohio.

CONVENTION NOTES.

The local pressmen issued a handsome souvenir for the convention, the size of *THE INLAND PRINTER*, of sixty-four pages, which is a creditable piece of work turned out from the office of John Bornman & Son. The editorial work was in charge of Henry Poole, who deserves much credit for his work. It was indeed a piece of art. In this work he was ably assisted by Messrs. Thomas C. Gallagher, Thomas Mears, Henry O. Haigh, William Lee, Thomas J. Reardon and Frank E. Phelps.

The convention was most royally entertained, the festivities including an informal reception Monday evening; a carriage drive Tuesday around the city and to Belle Isle, with a lunch, returning by moonlight ride on the river; an

excursion to the Flats — the Venice of America — and a fish supper on Wednesday afternoon; and a banquet at the Griswold House Thursday evening, at which 200 delegates and friends were present, enjoying a fine menu, music and excellent responses to the various toasts. The committee of arrangements who had charge of these recreative features were: Thomas Mears, chairman; Thomas J. Reardon, Walter Haigh, George D. Cline, C. Danahey, Adam Dow, George A. Smith, H. O. Haigh, Henry Poole, Charles Kammerhoff, Frank Kelly, Anthony Orth, William Lee, W. G. Loomis, Thomas C. Gallagher. This committee were untiring in their efforts to make the stay pleasant and agreeable, and were assisted by all the members of the local union.

On Tuesday evening a number of members of Typographical Union No. 18 tendered an informal supper to Presidents Prescott and Galoskowsky, James Gelson, W. J. Kelly, James J. Murphy and George Dorsey, of Dallas, Texas.

A large number of delegates were accompanied by their wives: Mrs. Annie E. Buckie, of Chicago; Mrs. Bowman, of Chicago; Mrs. W. J. Kelly, of New York; and a large number of others.

Many compliments were bestowed on THE INLAND PRINTER, and many were the inquiries for Mr. C. F. Whitmarsh.

All the leading press manufacturers, ink houses and rollermakers were present. Many striking and unique cards were issued by the delegates.

Robert D. Sawyer, of the *American Pressman*, of Chicago, attended the convention.

President Galoskowsky is a changed man since his last visit. He came to this city a very ill man and had to make use of a cane and crutch, being afflicted with rheumatism. He attended to the business, nevertheless, and had to forego the pleasures, especially the banquet. He is a model presiding officer.

Among the delegates there were many young faces, with a sprinkling of gray heads. As some of the best speakers

passed for a clergyman, and was christened "Bishop" Murphy. He addressed the convention in a pleasant and dignified manner, and handled his subject as only a printer and a member of "Big Six" can. He made many friends while here, and his pleasing address and manners made many converts for the shorter workday. President Prescott could not have made a better selection than Mr. Murphy.

The members of the local pressmen's union, as well as the printers, feel justly proud of having had the pressmen in their midst. The local press did themselves proud in reporting the proceedings. The session was the longest ever held. The cause of this was the numerous entertainments that had been provided. Nevertheless, the pressmen are welcome to come again to Detroit, the convention city. Many were the compliments bestowed on our fair city, with its fine driveways, clean and wide streets, the beautiful park of Belle Isle, and last, but not least, the attractive Detroit river. That the work of the convention may be productive of much good, and the I. P. U. live long and prosper, is the wish of all.

P. A. LOERSCH.

OF INTEREST TO THE CRAFT.

CLEVELAND Typographical Union, No. 53, has appointed a business agent, Joe T. S. Cowen being selected for the position.

A HOSPITAL, to cost \$10,000, is to be added to the Childs-Drexel Home for Union Printers, at Colorado Springs, Colorado.

WARREN C. BROWNE has been appointed manager sales department of the Empire Typesetting Machine Company, 203 Broadway, New York.

THE Allied Printing Trades Council, of Chicago, held a picnic at Ogden's Grove, June 26, the proceeds being used to promote the union label and to prosecute infringements and counterfeits.

THE State Historical Society, Madison, Wisconsin, has in its possession the first Ramage press that came to Wisconsin, a highly prized relic, and the gift of Mr. W. T. Hoxie, home editor of the *Deerfield Enterprise*.

THE large libraries are beginning to experiment for themselves in the printing of their catalogues. The Carnegie Library, of Pittsburg, has just purchased a typesetting machine and intends to do its own printing in the future.

A MACHINE, known as the Rogers printing telegraph machine, has been invented to write typewritten messages directly from writing without the use of the Morse code. It is the property of the United States Postal Printing Telegraph Company, of New York.

THE linotype record of Eugene W. Taylor to which we referred in our last issue as not verified has now been vouched for by Mr. Taylor under oath. According to his sworn statement he set and corrected on May 4, in the office of the *Denver Times*, 101,800 nonpareil ems, in eight hours, using Nonpareil No. 2 matrices on a slug .098 of an inch in thickness and a Mergenthaler linotype with "step justification." The entire matter was set solid. Foreman Homer E. Dunn witnesses to the correctness of the statement. Mr. Taylor now ranks as champion among rapid linotype operators.

ACCORDING to the *Paper Trade Journal*, the City of New York, through its enterprising Commissioner of Public Works, Col. George E. Waring, is commencing to supply some of the paper mills with paper stock gathered from the collections of its street-cleaning department. About the first of June the city erected a plant on East Eighteenth street where the rag and waste paper collections are dumped on a slowly moving belt. Men, women and boys sort out the paper stock as it comes along, some picking out



JAMES GELSON, SECRETARY-TREASURER.

may be cited Messrs. W. J. Kelly, whose fame was equally shown as a speaker as he is a writer for THE INLAND PRINTER, Messrs. Bowman, Thompson, Moran, Williams, Johnson, and others.

President Prescott, of the International Typographical Union, has grown so stout that some of his Detroit friends hardly knew him, and it was necessary for him to show his traveling card to identify himself. He made a good impression on all the members by his clear and forcible arguments.

James J. Murphy, of New York, was equal to the mission on which he was sent. He was the only gentleman who

the manilas, some the box boards, and others the newspapers. The refuse is finally carried into a down-draft furnace by which it is incinerated. The rags, carpets and baggings are also sorted out and packed. Several paper-stock men have bid for the entire output. If this experimental plant proves a paying investment Colonel Waring will build other similar ones in different parts of the city. In some cities, notably Chicago, the street cleaning department refuses to remove paper waste but requires the inhabitants to dispose of it as best they can. As a result the atmosphere on windy days is charged with an amount of flying paper that if properly gathered and utilized by Colonel Waring's intelligent plan would represent a snug sum in the city treasury.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM Donald Bain & Co., Jordan street, Toronto, Canada, programme and menu designs, well conceived and well printed.

P. C. DARROW, 401-402 Pontiac building, Chicago. Advertising circular and business card, tastefully designed and well printed.

A PACKAGE of samples of commercial work from Adam Deist, Dauphin street, Philadelphia, are very creditable specimens of composition and presswork.

FROM the Central Bureau of Engraving, 157-159 William street, New York. Specimens of half-tone engravings of hardware and machinery, excellently done.

THE Jefferson Press, Jefferson avenue, Detroit, Michigan, send out some neat samples of office stationery printed in colors, the composition and presswork being of a high order of merit.

SOME neatly designed cards, letter-heads, envelopes, etc., have reached us from Charles E. Robinson, Lowell, Massachusetts, the composition on which is very artistic and presswork excellent.

THE Davis Printing Company, North street, Baltimore, Maryland, submit their own business card printed in gold, silver and colors, and embossed. Their motto is an excellent one: "Here, better climbs to best." Their work is of the best quality.

ALLEN A. YOUNG, foreman of the printing department of the J. R. Watkins Medical Company, Winona, Minnesota, submits a few samples of general work, which show that he is an artist in composition, and the presswork is of high grade.

CHARLES M. CATLETT, foreman Chronicle Jobrooms, Norwalk, Ohio, submits some very artistic samples of letterpress printing. Designs are neat and original, selection of colors harmonious and in excellent register, and presswork very neat and clean.

JOHN M. ROGERS, Wilmington, Delaware, sends some exceedingly fine samples of half-tone printing, in various tints, being the nearest approach to photographs in appearance we have seen turned out from a pressroom. The lights and shadows are worked up in a very artistic manner.

FROM Ed E. Sweet, Pomona, California: Several samples of commercial work, in black and colored inks, the composition and presswork on which is up to a high standard. The severest criticism we can pass upon them is, that if printers generally were to do work of equal quality they would be able to get better prices for their products.

RAYNOR & TAYLOR, Detroit, Michigan, submit an imitation of steel die stamping. Without their assurance that it is not so, we should certainly have said it was steel die work of excellent quality, the impression being clear and sharp, and coloring delicate. Their method of doing it is not communicated, but it is, without doubt, of much value.

"SOUVENIR Programme of Flag Presentation, Vaughan Grammar School, May 1, 1897," is the title of a programme sent us from Philadelphia. It is a most miserable production. Everyone connected with this piece of work have reason to fear ridicule. We did not know that Philadelphia could be guilty of such printing.

W. O. MILLER, with the *Courier*, Morrisburg, Ontario, requests criticism of a hanger and letter-head. The composition of neither is very artistic. The letter-head would look much better in plain type, without flourishes or tints, and the hanger would be more effective if the green had been omitted; the red would then have stood out with greater brilliancy.

THE Electric City Engraving Company, Buffalo, New York, submits samples of a half-tone portrait, excellent in engraving and printing. The

work was produced by the use of two plates, one printed over the other, the under or color plate being strengthened in the shadows and retched in the high lights to give a brilliant effect on the finished print. The result is certainly pleasing.

AN attractive blotter, the work of M. J. Cantwell, 110-114 King street, Madison, Wisconsin, is sent for review by an admiring friend. A large half-tone of a scene on Mendota Dam—the "Farwell Drive"—is printed in green and black after the style of the insert of the Charles Eneu Johnson Company's ad. in the March issue. The work is very creditable to Mr. Cantwell.

FOLSOM & SUNERGREN, 25 Winter street, Boston, have issued a package of samples of their work, entitled, "Artistic Engraving," comprising a selection of engravings from photographs, wash drawings, pen-and-ink sketches, etc., suitable for magazine and catalogue illustration, all of a high grade of excellence. Such results are the productions of artists in the line of photo-engraving.

"SOUVENIR of Kansas City, the Metropolis of Woodcraft," is a hand some booklet of forty-eight pages and cover, freely illustrated with full-page half-tones. The typography is good and presswork excellent; the latter being done by J. T. George, with the Gerard-Woody Company, Kansas City, Missouri. The cover is handsomely designed and printed in green and gold, elaborately embossed.

FROM Will Leatzow, foreman job department, Democrat Printing Company, Madison, Wisconsin: Engraved cover design in red, black and green, of cover for programme for the third annual meeting of the Wisconsin Inter-scholastic Athletic Association. While the design is not particularly novel, the work is attractive from the brilliancy of the coloring and offers no other ground for special criticism.

A SAMPLE sheet of half-tone work from R. Y. McBride, printer, 316 West Second street, Los Angeles, California, gives evidence of the artistic possibilities of the half-tone plate in letterpress printing. By the use of varnish the semblance to an actual photograph is rendered perfect. The plates were made by the Los Angeles Photo-Engraving Company, and are very fine specimens of work.

SWINBURNE & CO., 45 Exchange street, Rochester, New York, submit a large package of varied commercial stationery, which, for quality of composition, presswork and stock, ranks very high. Some booklet programmes are handsome specimens of typography, and the whole collection gives evidence of a master-mind directing the various departments. We do not see occasion to adversely criticise any one of the samples in the package.

WE have received copy of the specimen book of brass type manufactured by the Eastern Brass Type Foundry, 88 Walker street, New York, a company whose output is of the best. The faces shown are the most attractive and useful for the work intended. Some of the script fonts are especially fine. The brass type made by this company is of metal almost equal to annealed steel, and for set, face and finish is unequalled. The book consists of thirty-two pages, neatly bound in green cloth cover.

FROM George W. Smith, 306 West One Hundred and Nineteenth street, New York: Several specimens of rulework advertisement composition. The designs are artistic, the flower pieces being especially well executed. Such designs show unusual ability on the part of the compositor; but unless he is very rapid and has a special aptitude for such work, it is liable to be somewhat expensive. All the samples submitted (numbering about a dozen) are well executed, and, aside from the rulework, are good specimens of advertisement display.

"PHOTO-GLIMPSES of Adelaide, South Australia," is a handsome souvenir booklet published by Hussey & Gillingham, Adelaide, containing fifteen plates, with a page of descriptive letterpress. The plates were made by Ernest Gall, a photo-artist and engraver, who states that they are of copper, taken with a 150-line Levy screen, slightly hand-tooled. The ink used is a dead black, giving a steel-plate effect, the softness of the tones being very pleasing. The cover is printed in bronze-blue and gold on pale blue stock. The whole work is a tribute to the artistic ability of designer, illustrator and publishers.

FROM Charles H. Cook, pressman, with the *Register*, of Newburg, New York, programme of "Business Men's Carnival for the benefit of the Highland Hospital of Fishkill-on-Hudson, New York." The work is well done and is unique in having no displayed advertisements. The advertisers have their merits and incidentally that of their wares put in verse in lieu of display type. We give a few specimens:

"Oh, why not go to Atkins'
For tablecloths and napkins,
Or anything whatever in that line?
Stylish ladies' jackets,
Hairpins in five-cent packets,
Or flannel underclothing extra fine."

"Go to McDowell's for sparerib or fowl,
Or sausage or beefsteak or lamb;
All game in season, prices within reason;
Just try his fine sugar-cured ham."

ARTHUR OLDFIELD, foreman of the Herald Printing Works, Harrogate, England, sends several samples of work turned out from the establishment under his care. A "Guide to the Bazaar and Garden Fete" is a handsomely printed work of 124 pages, 7 by 9½ inches, on good stock, the advertisements

being well and artistically displayed and the presswork of good quality. The cover is on rough handmade stock, printed in red, green and black. The embossing and tint blocks are made by Mr. Oldfield and are quite artistic. There is also a specimen book of jobwork, showing samples of every conceivable kind in many colors and designs. All the work is of admirable quality, and reflects great credit on Mr. Oldfield and his assistants.

SPECIAL editions so often mean extra write-ups without much attention to typographical elegance along with a dash at typographical eccentricity, that it is a distinct pleasure to receive a journal like the *New York Produce Review* and *American Creamery*, that has succeeded in combining in its special edition elegance of appearance with comprehensive treatment of its subjects. The May number must have delighted the subscribers and readers of this interesting magazine. The cover is strikingly rich and suggestive. It is of a choice butter yellow with a border of gold bronze. The title is in black diagonally across the page. Above and below it are printed in red "Special Edition," and "May, 1897," with tasteful flame ornament in gold. The whole effect is such as to arrest immediate attention. It is well done. The articles treating of the different markets and commission districts of New York are illustrated profusely with half-tones. Some of the cuts are weak, but many of the subjects are such as not to allow of good photographic results. The advertisement composition is good. On the whole it is a number the editors may well feel proud of.

W. P. J., Louisville, Kentucky, sends a specimen given him as copy by a customer. It defies reproduction, but its substance is as follows:

WHITE'S TERRAPIN OIL!

For wire cuts, Schratches, Grease heel, nare heel, contracted hoof, rotin frog, saddle galls, sore shoulders, Old sores, fresh wound And will keep rats out of barns and crib and keep flies away from horse eyes in arm weather

have used this Oil for 20 years and it has the desire affect when used as directed Every Bottle GUARANTEED TO CURE IF USED AS DIRECTED OR MONEY REFUNDED

DIRECTIONS

First wash the Parts clean with Castel Soap and soft water then Apply one to two teaspoons full right on or in sor according size of place to be treted aply onc a day

Manufactured By
DR. M—— B W——
OWENSBORO, KENTUCKY.

Sold by———
PRICE 25C

THE Chicago *Tribune* has been receiving congratulations from both friends and rivals on the typographical achievement with which it crowned its Golden Jubilee on June 10. The three supplements distributed with the regular issue for that day celebrated the attainment of its semi-centennial by the great metropolitan daily. Two of the six sheets of the supplements were reproduced in colors by the photo-colortype process and made effective and handsome poster displays. The page design by Curtis Gandy was one of the most striking symbolic representations of Chicago that has appeared in some time. Before a background of green mosaic work stands Miss Chicago in a life-like attitude, attired in a terra cotta colored gown. From the flames at her feet rises a phoenix bird above which loom some of the famous buildings of the city. The three panels at the top of the sheet bear the title, "The Chicago Tribune"; next, in gold on a background of pealing bells, the "Golden Jubilee, June 10, 1847—June 10, 1897"; and then scenes from the Court of Honor. The plan and details of the entire design show strong and original creative work. The color blocks are by the Chicago Colortype Company. Louis Braunhold has an artistically arranged page of historical contrasts. These are grouped around a lurid scene from the Chicago fire. Above is the beautiful St. Gaudens statue of Lincoln; below, the Grant monument. Some of the contrasts shown are the emigrant train and the railroad train; the dresses of '47 and the dresses of '97; the city directory of '47, when the population was 14,000, and that for '96, when the figure has increased to 1,752,000; fun in '47—a race between an Indian, negro and horseback rider, and fun in '97—the modern game of golf; the warlike scenes of '61 and the Haymarket riot. The scenes and contrasts are exceedingly well chosen and typify in a most interesting way the achievements of a half century. The Photo-Colortype Company is to be credited with the execution of the plates. An interior page, also by Braunhold, shows the great engineering feats accomplished by the municipality. Artist W. L. Wells contributes to the designing of another of the colored pages. A night view of the Tribune building fills the center of the page, in the penumbra of which are scenes of illuminated darkness, the glowing blast furnaces, the railway station brilliant with electric light, and a lake boat in distress succored by the life-saving crew. The last page of each supplement is devoted to advertisements, also in colors. Prominent among them we note two large ads. of the Miehle Printing Press upon which the colorwork of this edition was printed; the Chicago Colortype Company and the Photo-Colortype Company, to whom were entrusted the execution of the color blocks; and J. Manz & Co., the Franklin Engraving Company and George H. Benedict & Co. all occupy a

considerable space. Half-tones reproduce interior views of the *Tribune* plant, editorial, reportorial, composing, linotype and press rooms. There is also a cut showing how the *Tribune* composing rooms looked June 10, 1847, and another of the one horse-power machine which drove its presses in those early days. Articles of typographical interest on "Early Newspaper Work in Chicago," "Advances in the Pressroom," etc., are illustrated by portraits of Thomas E. Sullivan, foreman of the composing room and for thirty-two years an employee of the *Tribune*; James C. Hutchins, night foreman, for thirty-seven years on the *Tribune*; Joseph C. Snow, foreman of the "ad." room, and for forty-two years with the *Tribune*; and Philip Masterson, foreman of the *Tribune* pressrooms. An entertaining article on "The First Compositor on the *Tribune*" is accompanied by a cut of Joseph Wilson Franks, who set the first copy given out on the *Tribune*, June 10, 1847, and who is still living. He is founder and senior partner in the firm of J. W. Franks & Sons, Peoria, Illinois, and is a little over sixty-eight years of age. Mr. Franks still enjoys his work and his pipe, and his genial face gladdens the hearts of the old typo who believes that his craft conduces to long years and happiness. A page of congratulations from contemporaries in the West and Western Governors and from leading citizens of Chicago shows the cordial regard and fraternal good feeling almost universally extended from those in whose midst has been built this great newspaper that shared with Chicago its humble beginnings fifty years ago.

ARTISTIC catalogues should be issued by engraving houses above all others. Their business is art. They employ a large corps of artists and designers of recognized talent. Their cuts are judged for the excellence of mechanical detail, but paramountly for the taste shown in the arrangement, ornamentation, management of light and shade, and originality. More than any other one agency they are diffusing good art in the industrial world and raising the aesthetic standard in commercial literature. The Franklin Engraving & Electrotyping Company, Chicago, have evidently recognized these responsibilities in a catalogue just issued by them. From cover to cover every one of the twenty-four pages of this catalogue exhibits work delightful to look at, not only because of the excellent finish of the cuts, but on account of the good taste manifested in grouping and decoration. The cover itself is printed in a tint of brown on a heavy enameled tinted stock, and bears the title "Engraved by the Franklin," and a vignette allegorical centerpiece, both printed in brown bronze. The inner title-page bears a rural water scene printed in colors from plates made by the Franklin four-color process. Half-tone reproductions from wash drawings and from photographs, or from a combination of the two, illustrate all the possibilities by this process. Hand-tooled half-tones bring out in a striking manner the results achieved on the photographic block by the strong touches of the graver. Examples are shown of the 175-line half-tone and its value for bringing out the finer details of small articles, particularly the more intricate parts of mechanisms. Photo-zinc etchings in many sizes and shades show the adaptation of this method to the finer grades of portraiture, and to mechanical or constructional work. The remainder of the catalogue is devoted to exemplifications of the lithogravure process, of relief-line engraving, or the wax process, which is used for map work and patent office drawings, and of wood engraving in a number of different styles. The illustrations throughout the book have been very wisely chosen with reference to the adaptation of different processes to different classes of work. In this way it will be useful to many who are often at a loss to know just which is the most suitable to adopt. The combinations of different processes, and above all the harmonious decorative features employed in groups and single cuts are very pleasing. A large number of the designs represent ideas artistically elaborated in the designing department of the company, and have been in successful use by leading advertisers. A full-page group gives glimpses into the offices, studios and workrooms of the establishment, and will enhance the interest and value of the catalogue to patrons and others.

A GIANT PAPER MACHINE.

A monster paper machine is being constructed at Worcester, Massachusetts, that will soon be making paper at the rate of thirty-five tons daily, according to *Geyer's Stationer*. This machine will make paper fifteen inches wider than any machine in the country. It is 175 feet long and 26 feet wide, weighs about six hundred tons, and will deliver a web of paper 150 inches wide at the rate of 500 feet per minute. The largest of the rollers over which the pulp is to pass alone weighs over five tons. The machine has thirty-two steam dryers. Thirty cars will be required to ship the monster to its destination, Rumford Falls, Maine.

AN EXPRESSION FROM CANADA.

I have had THE INLAND PRINTER placed on the list of papers received by this department, and think some other departments will follow suit. It is far more interesting to read than nine-tenths of the papers usually received.—*Alex Clement, Private Secretary to Comptroller of Inland Revenue, Ottawa, Canada.*

TRADE NOTES.

THE American Institute Fair will open at Madison Square Garden, New York, September 20, and continue until November 4.

E. B. BIRD, the artist, has changed his place of business, being now located in the Carter building, corner of Washington and Water streets, Boston.

THE Taylor-Austin Company, of Cleveland, recently incorporated, increased its capital stock from \$50,000 to \$75,000, and changed its name to the Helman-Taylor Company. This company does a publishing business and deals in books, stationery, etc.

BARNHART BROTHERS & SPINDLER have added to their type foundry, 183 Monroe street, Chicago, a complete electrotype plant, and announce that they are prepared to receive and execute, with the promptness for which they are famed, all orders large or small.

ROBERT H. WOOLLEY, with the J. W. Butler Paper Company, is the oldest paper salesman in the city of Chicago, says the *Paper Trade Journal*. He has held his present position since 1871—twenty-six years—and is still hale and hearty and a vigorous worker.

THE Manhattan Printing Company, of Cleveland, was recently incorporated. The officers are: E. W. Christy, president; W. E. Watson, vice-president and manager; G. A. Schneider, secretary and treasurer, and A. M. Schneider, superintendent. The plant is located at Huron and Middle streets.

THE Samuel Bingham's Son Manufacturing Company, makers of printers' rollers and roller composition, have removed from Custom House Place to new and enlarged premises at 201 to 207 South Canal street, Chicago. The West Side seems to be attracting numbers of firms in the printing, engraving and kindred lines.

THE publishers of the Grand Rapids (Mich.) *Evening Press* are increasing their plant by the installation of another Thorne typesetting machine. This makes four machines the *Press* uses to furnish composition for one of the most enterprising of dailies, with an appearance equal to any paper published and a circulation of one copy to every five inhabitants.

PHOTOGRAPHS in the colors of nature are now a possibility in America, M. Chassagne's new discovery having been introduced in this country by E. & H. T. Anthony & Co., of New York. The process is exceedingly simple, it is stated, and can be manipulated as easily by the amateur as by the expert. A full account of the new color photography is given in the last number of the *Photo-American*.

THE Queen's Jubilee is awakening the ingenuity of the stationery trade in Canada and elsewhere in the British dominions to devise notions in accord with the popular fervor. Fotheringham & Popham, stationers and printers, Ottawa, Canada, have issued a "Jubilee Note Paper" on which the Canadian flag—done in colors, with the figures 1837-1897—is shown, and the demand is already very large.

THE well-known printing firm of Allen & Lamborn, Tacoma, Washington, has absorbed the business and plant of the Houghton Printing Company, and incorporated as the Allen & Lamborn Printing Company, with Ethan Allen, Jr., as president and treasurer; Frank M. Lamborn, vice-president and manager, and George E. Dixon, secretary. They now have one of the largest and best job printing plants in the Northwest.

THE INLAND PRINTER is pleased to note the reproduction of many of its articles and paragraphs by its contemporaries. It is an evidence of its progressiveness. The courtesy of an acknowledgment of the source of the information would, however, be more in keeping with the spirit of

fairness. In an eastern weekly a recent issue gives four paragraphs from THE INLAND PRINTER without credit—this cannot be inadvertence.

A NEW envelope has been invented for those who dislike to lick the gummed flaps. According to the new plan the gum is placed on the envelope at the point to which the edge of the flap reaches. The flap can then be moistened and turned down on to the gum.

GARRETT BURNS has been appointed manager of the Chicago branch of the Thalmann Printing Ink Company, of St. Louis, with office at 415 Dearborn street. Mr. Burns knows the printing business thoroughly, understands the manufacture of ink, and besides this has the acquaintance of those needing inks, all of which will make him a valuable representative for that company. He says the old-time methods of disposing of this line of goods are past, that competition is keener, and merit in the ink itself must now count more than it did in the earlier days of ink-selling.

ADVERTISEMENTS are practically useless when wrongly placed. In the retail trades of a miscellaneous nature, the local press is the medium. The manufacturer, however, has another field of effort. He does not scatter his efforts over a motley crowd, but centralizes them on the middleman, or users of what he manufactures. The trade journal that reaches the consumers of his special product is the one wire in the great system of business telegraphy over which he sends his message. It directly connects the man who wishes to sell with the man who wishes to buy.—*The Rocky Mountain Editor*.

THE announcement was made June 2 that the photo-process engraving firm of A. Zeese & Sons, Chicago, had been changed to A. Zeese & Co., this step having been made necessary by the rapid growth of the business which made the addition of new members to the firm both essential and desirable in order to promote its continued growth and efficiency. Hereafter the following gentlemen will control the destinies of the firm: A. Zeese, president; Joseph H. Barnett, vice-president; Albert Zeese, treasurer; and Edward W. Houser, secretary. The establishment will remain at 300-306 Dearborn street.

AMONG recent callers at this office was the bronze powder manufacturer, Herr H. Rosenhaupt, of Fürth, Germany. Mr. Rosenhaupt is not a stranger to Chicago, as he exhibited at the Exposition of 1893. Since then he has participated in two other expositions, those of Antwerp and Nuremberg. At all of them he received highest awards. Over two hundred and fifty varieties of bronzes are made at his works, as well as a new bronze powder that is non-oxidizable and which therefore promises to fill a long-felt want. Mr. Rosenhaupt visits America for the purpose of extending trade relations, and will go as far as San Francisco before returning to his home. We wish him a successful and pleasant trip.

THE recent incorporation of the Harper establishment with a capital of \$2,000,000 recalls some interesting facts about the early days of the firm. The two brothers, who had been making but \$2 per day, opened a job office in an obscure place on Cliff street, New York, and drummed up trade by calling on the booksellers and printing for them such sized editions of books as, say, five or six firms could dispose of. With the growth of business they began to occupy more space, filling the rear buildings on Pearl street where it expands into Franklin Square. The original building is now the rear entrance of the great establishment on the Square. Here the firm has stayed despite the migration uptown of other publishers, and, as of old, each partner must learn the printer's trade. Hence all the members of the new company are practical printers. One secret of the Harpers' success is that they have always devoted their entire capital and ability to the business.

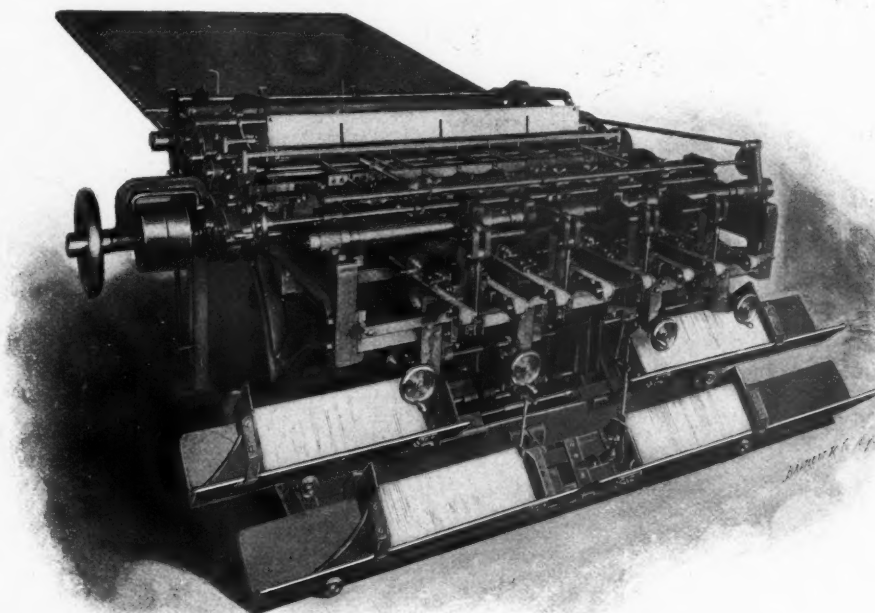
BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE DEXTER QUADRUPLE FOLDING MACHINE.

Binders and magazine publishers will be interested in the new folding machines that, according to the manufacturers, are quite an advance over the old machines. We refer to the Dexter quadruple 4-16 or 2-32 folding machine. Among the principal achievements claimed for this machine are the following: 1. Sheets that have lost their "guide edge" by being cut in two after printing are folded accurately by the automatic pointing attachment. One set of tapes carries the sheet from the first-fold rollers entirely through the machine. The middle sheet splitter is never

3. One sixteen-page signature can be inserted within the other after all signatures are completely folded. It will be seen that this has a very important advantage over the plan of making four folds in each one-half of the sheet to make double thirty-twos. By this plan of inserting, the draw or buckle incidental to making four folds in heavy paper is avoided. 4. The system of scaling for rapidly and accurately setting the machine in changing sizes has been so perfected that there is no spoiling of sheets in setting the machine. With each machine is a scale which, laid upon the sheet to be folded, indicates to the operator the number to which each part of the machine should be set. All parts of the machine necessary to be adjusted are numbered, so that their proper position is indicated at once by the operator's scale. In this way every adjustment may be properly made before a sheet has been run through the machine. A glance at the accompanying cut will give an idea of the general design of the Dexter Quadruple Folder; also of their convenience, especially the ease with which the sheets may



moved. The last fold rollers are adjusted to the right and left from this common center to suit the various sizes. In the moving of these adjustable rollers, screws are substituted by a pinion and rack, by means of which there can be no lost motion even with years of use. The sheet splitter used in severing the sixteens is the same that is used in the double-sixteen Dexter machine. In fact, they are interchangeable. All three of the sheet splitters can be removed from the machine and replaced in five minutes. Their position can also be changed while the machine is in motion. 2. Another important point: Sheet is severed while it is firmly gripped by the second-fold rollers, the separation taking place while the sheet is in the act of making the second fold, precisely the same as in the double-sixteen. By the time the sheet is severed it is already under the last folding blade and ready to receive the third or last fold. This gives perfect control of the last fold, as the sheet travels but a few inches after the signatures are separated. Under each set of last-fold rollers is a set of "pressure" or "calendar" rollers, which are intended to give greater pressure to the sheet than can be given by the folding rollers.

be removed from the packing boxes, and of many other mechanical features that the modern publisher and printer will quickly appreciate.

BEST PRESS FOR THREE-COLOR PRINTING.

ALBANY, March 5, 1896.

We take pleasure in recommending the Golding Art Jobber. It is all that could be asked for in the line of a job press. We know of nothing that will do better work or give more universal satisfaction than this press, and we have tried several. We find the ink fountain particularly satisfactory in connection with three-color work. We do all of our three-color proving on this press, and find it of special value.

A. C. AUSTIN ENGRAVING COMPANY.

THE C. & P. PRESSES AND CUTTERS.

The Chandler & Price Company, manufacturers of printing presses and printing machinery, Cleveland, Ohio, do not seem satisfied with covering the United States with their output, for we learn that they are shipping a car of presses

and cutters to Australia, twelve machines to Norway, and several half-medium presses to Mexico. These were all shipped during the month of June. This enterprise certainly shows that the Chandler & Price Company is striving to keep the balance of trade in favor of the United States.

A GREAT SPECIALIZED INDUSTRY.

To gain a conception of the extent to which specialization has been carried in this day and generation one has but to visit the little town of Dayton, Ohio, and the shops of the Seybold Machine Company. Their plant, which is illus-



GENERAL VIEW OF SEYBOLD MACHINE COMPANY'S SHOPS, DAYTON, OHIO.

trated by the three views on this and the opposite page, has been increased until it now covers over 30,000 square feet of space entirely devoted to the manufacture of paper-working machinery. But there is a still further specialization, for the factory is divided into several departments each of which manufactures its own kind of a machine. In one the folding machines are turned out, in another the embossing machines, and in others paper cutters, knife grinders, perforators, smashing machines, power punch machines, round-corner cutters, rotary board cutters, glue heaters, etc. And yet with all its diversity the whole plant is so carefully planned that every detail is attended to with clock-like order and promptness. The main shop, the interior of which is shown in the cut opposite, is equipped with modern mechanism from one end to the other, and the masterful genius of inventor Charles Seybold, the head of this great establishment, can be recognized in the many ingenious principles actuating both machine and product. The newest invention, and one that deserves more than a passing notice, is the new "Duplex" trimmer, shown herewith. A machine like this that will trim two edges with one trim and with the same amount of labor as required before for the one-knife machines, is something that appeals to the busy or hurried printer and bookbinder who has to make time in order to deliver promptly his rush orders. That it has therefore won great popularity among all the larger offices is not a surprising record. In fact, buyers of the best paper-working machinery have come to place absolute confidence in everything on which the name Seybold appears. This is because the Seybold Company have built up their success upon honest goods and superior workmanship. Their maxim has been that "a machine of doubt is a thorn

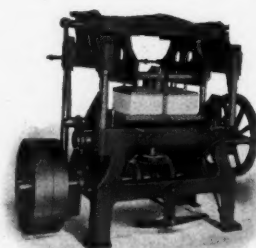
in flesh." A poor machine as long as it lasts will stand in the way of future sales. Hence it is that so much care is taken not to allow anything unworthy to pass the threshold of the Dayton shops. The second interior view shows an avenue through one of the warehouses. Here are arranged ready for shipment machines representing each kind and size made by the company. This plan enables a shipment to be made immediately on receipt of the order, thus insuring to the purchaser prompt delivery and avoiding the customary long months of waiting until the machines can be built. The Seybold machines have won their way in the leading civilized countries of the globe, and the export trade

has now become so flourishing that a shop has had to be erected in Germany to supply the foreign market. Intending purchasers in the East will find a full line of machines in operation in the company's exhibition rooms at No. 1 Reade street, New York City. The paper and printing trades may well regard this plant with great interest. The presiding genius of Charles Seybold may be expected to work out many problems of labor-saving that will greatly modify if not revolutionize the trades he has already so signally benefited. He is fortunate in having as his lieutenants L. W. Gunckel, treasurer, and B. B. Thresher, secretary, both active young men blessed with the executive ability neces-

sary to administer a great business, and imbued with the standards of honesty and integrity that so mark all the dealings of the firm.

WHAT DO YOU BUY TYPE FOR?

When you buy a painting, do you buy the paint and canvas or the skill and ability of the painter? An inferior artist may use just as good paint and canvas, and put in just as much time on his painting as a good artist; yet you prefer to pay for genius, for originality, and good work. A type face should be a work of art, and the type designs of the American Type Founders' Company are unrivaled art productions, satisfying the most critical, pleasing those who know nothing about type but who have artistic perceptions, which they exercise in examining type effects just as they do when buying wall paper. Whether in plain faces or its recent original fashion-leading designs, the American Type Founders' Company invites comparison, and is sure that purchasers of its type will be the gainers, because pound for pound its cost is no more than that of inartistic type, while it possesses the inestimable value imparted by brains, genius, good workmanship and usefulness. Even if you had to pay more for



SEYBOLD "DUPLEX" TRIMMER.

such type, it would be unwise to sacrifice the style and beauty of your printing for a small difference in cost over poorly designed type. The printed effect is what you pay for—be sure you get the best for your money.

NOW GO FISHING.

Excellent sport in the way of fishing is now to be had at Diamond Lake, Lake Villa, Fox Lake, Loon Lake, Channel Lake (Antioch), Camp Lake, Silver Lake, Brown's Lake (Burlington), Lake Beulah, Phantom and Eagle Lakes (Mukwonago), Cedar Lake, Lake Winnebago, Neenah, Gill's Landing, Waupaca, Phillips, Fifield, and many other resorts on the Wisconsin Central Lines within easy reach of Chicago. That company has just issued a neat little booklet called "Vacation Suggestions," both illustrative and descriptive of all of the different resorts on its lines. The book also contains valuable information in the way of round-trip tourist rates to the different resorts, the names of hotels, capacity, rates, both by the day and week, etc. For copies of this booklet and other matter, address City Office, 204 South Clark street, Chicago.

"A CUT IN PAPER."

A very unique and interesting little booklet with the above title, published by the Challenge Machinery Company, Chicago, has been received; and while it is an advertisement pure and simple of the Advance Cutter, it is written in a breezy style and tells about the construction, new improvements and general advantages of that machine in such a terse and attractive way, that the reader is bound to follow it through from cover to cover.

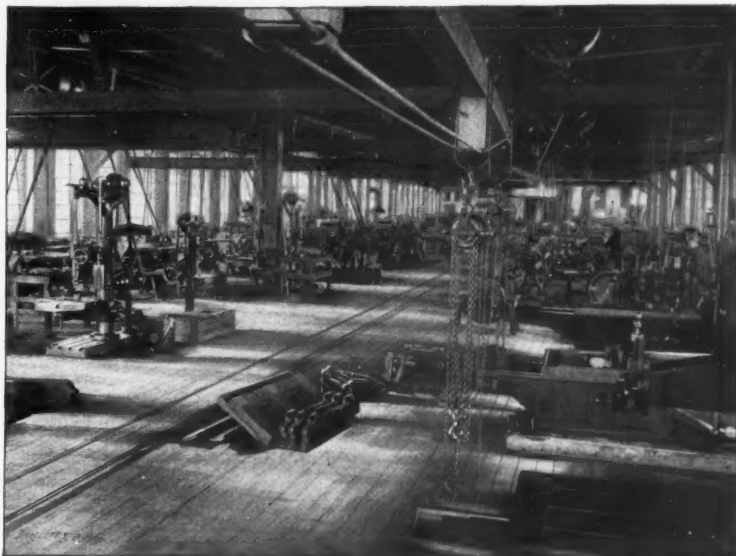
KIDDER ROTARY PRESSES.

The high state of development to which rotary printing machines have been brought by the Kidder Press Manufacturing Company, Boston, Massachusetts, is among their proudest achievements. The various styles of rotary presses which they are now placing in the market are conspicuous leaders in the fields for which they were designed. They have perfecting rotaries in all sizes for fine color work and half-tone printing; perfecting rotaries adjustable to any size of sheet; rotaries for the wrapping-paper trade (both for sheets and counter-rolls), including a machine adjustable to cut any size of sheet from the roll before printing, etc. They are also expert designers of rotaries to meet all sorts of special needs and requirements. The printer who is interested in this subject should write to them for further particulars. The *Illustrated Express*, of Buffalo, New York, is printed each week upon one of the adjustable perfecting rotaries manufactured by this company. The paper contains a large number of excellently printed half-tones, and although the stock used for

the sheet is not an enameled paper, the results are exceedingly satisfactory.

BROWN & CARVER CUTTERS.

We learn that J. M. Ives, Chicago agent for the Brown & Carver paper cutters, has recently sold the Detmer Woolen Company, of Chicago, one of their paper cutters for special work which other machines had trouble with, and that it is doing most satisfactory work. The Regan Printing House,



INTERIOR OF MAIN SHOP, SEYBOLD MACHINE COMPANY.



INTERIOR OF MAIN WAREROOM, SEYBOLD MACHINE COMPANY.

Chicago, has also purchased a 44-inch machine from the same gentlemen. The Brown & Carver machines seem to be going well, notwithstanding the hard times.

DO YOU WANT A SUPERINTENDENT?

In these times of close competition it behooves business houses to employ men of experience in the conduct of their affairs, and such men are difficult to secure and their value

is beyond estimate. In the "want columns" appears the advertisement of a well-known gentleman, a man of the strictest integrity and unquestioned business ability, who wishes to connect himself with an establishment appreciating honest effort and long practical experience. It would be well for those desiring the services of such a man to correspond with him at once. See ad. marked "T 16."

ADVANTAGES OFFERED TO PURCHASERS OF MACHINERY AND MATERIAL.

The leading merchant in the above line, the largest buyer, and consequently buying at the lowest prices, and keeping stock in a number of houses, some one of which is convenient to every printer in the United States, is in a better position than any other concern to sell to the advantage of the printer. This concern is the American Type Founders' Company, which cannot afford to injure its high repute in the type business by selling inferior articles in its merchandising departments. The surest place to get the best money's worth in everything used by the printer is any one of its branches.

THE GENERAL ENGRAVING COMPANY.

Readers of THE INLAND PRINTER will be pleased to learn a little about the General Engraving Company, makers of half-tones, zinc etchings, and wood engravings, whose place of business is in Cleveland, Ohio. The company occupies the entire fourth floor of the building corner of Seneca and Champlain streets, with offices on the second floor, and has won its way to the front rank as an engraving concern, as the specimen book gotten out by the company, and the many orders filled for regular customers, thoroughly attest. A specimen plate made by this firm is shown upon page 414 of the present issue.

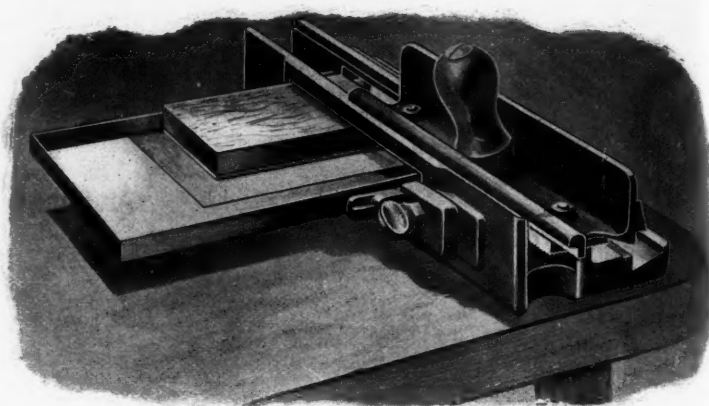


F. C. MUGLER.

We show herewith portraits of the two proprietors. Mr. F. C. Mugler, the manager, was for many years of the firm of Mugler & Kraus, wood engravers, this firm finally being merged into the present company. Mr. C. E. Bonner was formerly employed in various cities, and has had a large experience in the photo-engraving business. He has charge of the practical part as superintendent. The company prides itself upon the excellence of the plates turned out in its establishment. The reason they are enabled to turn out the best work is that they have the people to do it, and are willing to pay for the best help. The proprietors are thorough believers in the eight-hour system, and in spite of the fact that their competitors have the advantage of one or two



C. E. BONNER.



CHALLENGE TYPE-HIGH AND SQUARING MACHINE.

hours per day on each man, they are doing well, and by close attention to business and the introduction of progressive ideas have built up a business of which they have every reason to be proud.

NOTHING LIKE IT.

Every printer knows what a source of annoyance it is to have a cut on the press that is too high or out of true. The pressman has to resort to all sorts of expedients to overcome the difficulty. He tries to scrape it down with a knife or sandpaper, and even with the greatest care is unable to get it true with such primitive appliances.

The Challenge Machinery Company, of Chicago, has just brought out a simple device that will gladden the hearts of pressmen. It is called the Challenge Type-High Machine (patent 513,330). The illustration gives a good idea of the machine in use. It will be seen that the cut or block is placed face downward on a galley and passed through the machine; the planer, which carries a special double hand-cut file, is moved over it back and forth until it comes out the correct height. The plane is also used for squaring such blocks as may be out of true. Any printers' supply house will fill your order, or send descriptive circular on application.

TYPE DESIGNS IN BLACK AND WHITE.

Ed S. Ralph will issue a 32-page book of his choicest and best designs, taken from actual work. The designs are practical and highly educational. The examples are not of the common class, but those which are the hardest to get satisfactory results from. It will be issued from the *Winters Press*, July 15. Send post office money order for 50 cents to Ed S. Ralph, the Winters Company, Springfield, Ohio, and receive a copy postpaid.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, \$1; "Printer's List of Prices" and four other books; sold by all type foundries; write for circulars. H. G. BISHOP, Oneonta, N. Y.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price \$1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

BOOKS.

PRINTERS' Book of Recipes contains zinc etching, stereo-typing, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PLUCK—A monthly publication of push and progress, reissued in July; pertinent to amateur cycling, photography, printing and advance in art. 50 cents per year, 5 cents per copy. New type, initials, etc. D. B. LANDIS, publisher, Lancaster, Pa.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "T 9," INLAND PRINTER.

FOR SALE—10 by 15 Peerless press, 13 by 19 old style Gordon, 34-inch power paper cutter. FRANK BARHYDT, 1014 Monadnock building, Chicago.

FOR SALE—Two No. 1, 39 by 53, Miehle presses. Call or write H. E. BECKER, 303 Dearborn street, Chicago.

ONE new hand shaving machine, 12 x 18. One good as new Washington hand press, 15 x 22. Address HEARD RESPRESS ENGRAVING COMPANY, Chattanooga, Tenn.

HELP WANTED.

AN ALL-ROUND bookbinder and an all-round process engraver wanted. Give references and wages expected. THE CONOVER ENGRAVING AND PRINTING COMPANY, Coldwater, Mich.

WANTED—A man familiar with the chemistry and working of printing inks for position of traveling salesman. Apply to GOLDING & CO., Fort-Hill square, Boston, Mass.

WANTED—Pressman for fine half-tone catalogue work (five cylinder presses), competent to handle men and turn out uniformly good work quick. First-class pressroom wants a live, energetic man. State former experience and wages required. "T 15," INLAND PRINTER.

WANTED—Small bindery and ruler. Also capable man to manage same. State full particulars in first letter. "T 18," INLAND PRINTER.

SITUATIONS WANTED.

A MAN of character and integrity desires to make a change. Wishes a position as general manager or superintendent of a large plant doing miscellaneous work; practical in lithographing, printing and blank book manufacturing; believes in the systematic conducting of every department; in careful attention to every detail; in full and continual investigation of the field in regard to business; has the ability to build up and make a plant pay. Don't answer unless you are willing to pay for experience and ability. "T 16," INLAND PRINTER.

AN ALL-ROUND BINDER wants position to take charge of bindery, and do finishing, if necessary; can estimate on work. Correspondence solicited. "T 12," INLAND PRINTER.

FIFTEEN years as printer and newspaper worker; good record, A to Z; splendid man for large weekly, with or without job department; estimating, planning and detail, copy editing and cutting or proofreading on daily. "T 25," INLAND PRINTER.

JOBBER, also understands presswork, desires foremanship small office New York or vicinity. Has had charge. Wages moderate. "T 24," New York office, INLAND PRINTER.

JOB PRINTER—Capable at all branches; near New York preferred. For further particulars address "T 20," INLAND PRINTER.

POSITION—By a sober young job compositor. Five years' experience. First-class workman. "T 13," INLAND PRINTER.

PRESSMAN wants situation. Expert on fine bookwork. Capable of taking charge. A 1 on Duplex perfecting press. "PRESSMAN," Box 1702, New Haven, Conn.

SITUATION WANTED by line-work engraver on country newspaper. F. BIERMAN, Jr., 2022 O'Fallon street, St. Louis, Mo.

SOBER, industrious, thoroughly practical man of over twenty years' experience as editor, manager of job and newspaper offices wants position as editor and manager of weekly newspaper and job office in county seat. South preferred. Best of references. May take interest in office if desired. "T 23," INLAND PRINTER.

STRICTLY sober and reliable young man (24) desires permanent position with photographer, engraver or printer. Have experience and best references. "T 11," INLAND PRINTER.

SUCCESSFUL printer and newspaperman for 16 years must change occupation. South or West preferred. No capital, but lots of grit and energy. "T 26," INLAND PRINTER.

WANTED—Position as superintendent or manager for a responsible printing house. Have executive ability, strictly temperate, a practical printer and can get business. "T 10," INLAND PRINTER.

WEB PRESSMAN wants job in small city, Eastern States preferred. Temperate, thorough and reliable man. Understands stereotyping. State what kind of press using and wages paid. "T 21," INLAND PRINTER.

SITUATIONS WANTED.

WANTED—Steady position by A 1 job man (union); sober and reliable. Also well up in presswork. Will go anywhere. "T 14," INLAND PRINTER.

WELL educated young man (Canadian), desirous of learning reporting, wants position on live newspaper. A1 references. Address C. H. S. BAMFORD, Burlington, Ont.

YOUNG MAN, competent half-tone and chromatic engraver. Best references. AUGUSTUS M. HESLEY, 954 N. St. Paul street, Rochester, N. Y.

\$25 PER WEEK. Experienced advertising man, after July 1, open to engagement with daily or wide-awake weekly paper. "GRAHAM," 311 W. Main street, Marshalltown, Iowa.

BUSINESS OPPORTUNITIES.

FOR SALE—A newspaper and job office in thriving railroad and manufacturing town of central New York. All or one-half interest. Price, \$1,500. For particulars address "T 17," INLAND PRINTER.

FOR SALE—Job printing outfit, in splendid condition. Equipped for six-column folio paper. Inventories \$1,300. Will sell at a sacrifice. For particulars address WILLIAM G. WISEMAN, Thompsonville, Conn.

MODERN job and newspaper office and bookbindery, leading trade; good paying unsolicited cash business; growing Pennsylvania city of 40,000; good chance for daily or weekly; inventories over \$10,000; rare chance; spot cash or equivalent; good reasons for selling. "T 22," INLAND PRINTER.

NEWSPAPER and job office in live Eastern college town. Annual receipts, over \$5,000; wages and other expenses, \$1,800; stock used, \$1,000. Profits about \$200 a month. Part cash and balance on easy terms. "T 19," INLAND PRINTER.

OZARK fruit land; also fruit trees. Will sell or trade for printing plant, presses, motor, etc. STARK NURSERY, Louisiana, Mo.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. \$10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. Positively no infringement. Anti-monopoly prices; ask us about them. Old plates recoted, 1/2 cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, 1/2 cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

EMBOSSING DIES and Burbank's Embossing Composition. Send for samples and price list. BURBANK ENGRAVING COMPANY, 683 Washington street, Boston, Mass.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. B. F. CURTIS, general selling agent, 150 Worth street, New York.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electrotype, requires no pasting of tissue and no beating with the brush; casting box 6 1/2 by 12 inches; outfit for both methods, \$15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of \$1. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

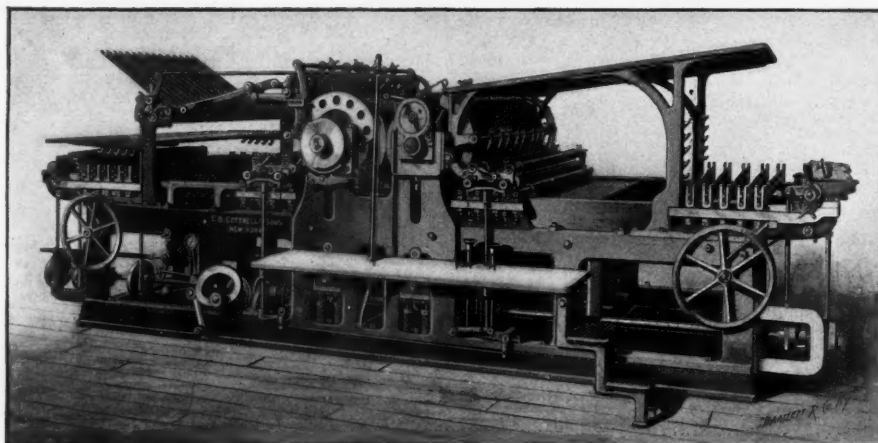
BARGAIN TO HIGHEST BIDDER!

EMPIRE MACHINE AND 3,000 LBS. OF 10 POINT OLD STYLE.

Plant was installed for the work on a high-class magazine which was later sold to a publisher already equipped with labor-saving machinery. Is very little used and good as new. Will erect in running order. Address

ISAAC H. BLANCHARD & CO., 241 West Broadway, NEW YORK.

JUST A LITTLE COURAGE!



You remember the tramp who heard the dog growl and then saw that he was wagging his tail. Yet he didn't dare to go ahead; he said he didn't know which end to believe.

Scores of printers are in this dilemma now. They hear the dull growl of the hard times dying away in the distance, and then they read this statement from us:

The way to make money today is to invest in a Cottrell Flat Bed Perfecting Press. No more pressroom space needed, but double your present product in one-third the time and at one-fourth the cost.

They hesitate! It's an absolutely sure thing, but — if only they didn't hear that distant thunder!

Now, let us say a word. There are half a dozen ways to miss an opportunity; there is only one way to secure it. That way is to seize it! The price you must pay for this opportunity is a little courage.

Have you ever stopped to think what makes one merchant successful and another unsuccessful? Nearly every mistake may be traced to fear. Two-thirds of the business successes of printers are founded on a little effort and — COURAGE!

C. B. Cottrell & Sons Co.

41 Park Row, NEW YORK.

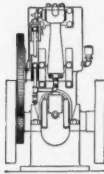
297 Dearborn Street, CHICAGO.



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.



**PROUTY
Electro-Gasoline Engine**
2 to 50 H. P.

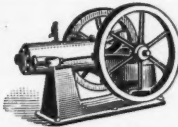
Runs without smoke, odor or noise.
Special styles for Electric Lighting,
Boats, Mining Locomotives, Hoists,
Portable, Threshing, Pumping, Farm
and Dairies, Inspection and Street
Cars, Road-Wagons, Printing Offices
and all stationary purpose. All
engines guaranteed and may be re-
turned at our expense if not as repre-
sented. **THE PROUTY CO.,**
79 Dearborn St., CHICAGO, U.S.A.

Gasoline Engines

The Most Reliable and Cheapest
for Printers.

No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.



CHARLES L. STURTEVANT,
ATTORNEY AT LAW.

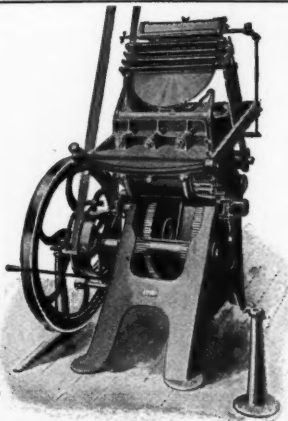
United States and Foreign Patents, Trade-Marks and Copyrights,
Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG.

WASHINGTON, D. C.

**ST. LOUIS
PHOTO-ENGRAVING CO.**
COR. 4TH & PINE STS. ST. LOUIS, MO.

SUMMER Excursion
Tickets to the resorts
of Wisconsin, Minnesota,
Michigan, Colorado, Cali-
fornia, Montana, Wash-
ington, Oregon and British
Columbia; also to Alaska,
Japan, China and all Trans-
Pacific Points, are now on
sale by the CHICAGO,
MILWAUKEE & ST.
PAUL RAILWAY. Full
and reliable information
can be had by applying to
Mr. C. N. SOUTHER,
Ticket Agent, 95 Adams
Street, Chicago.



There are Others—

and we are one of them!

Sales and Proofs of our claims bear us out in our statements.
Investigate for yourself by sending for our New Catalogue.

Manufacturers of **STEEL and BRASS TYPE.**

GEO. W. PROUTY CO.

15 Union St., WORCESTER, MASS.

100 High St., BOSTON, MASS.

EVERY PRINTER WANTS...

"Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics.
The handsomest publication of its kind.

Ten Cents brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Editor and Publisher,
13 School St., BOSTON, MASS.



CINCINNATI to CHICAGO.

OPEN AND COMPARTMENT SLEEPING
CARS ON NIGHT TRAINS.

The only line running 4 trains every day
Cincinnati to Michigan Points.

D. G. EDWARDS, General Passenger Agent,
CINCINNATI, OHIO.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks
are Good, BETTER, BEST.



WE carefully guard the interests of our patrons by sending
✿ them the best goods made in our line. ✿ ✿ ✿ ✿



Queen City Printing Ink Company,
Home Office, Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.



BRIDESMAID ROSES.

THE BEAUTIFUL

results which can be produced by the half-tone process in its highest efficiency are well shown in the above illustration, which exhibits an accuracy of detail and a delicacy of tone so faithful to nature that the effect is little short of marvelous.

THE PRACTICAL

business side must receive equal consideration with the artistic in this matter of illustrations. Two points are important—price and promptness. In some cases you may get slightly lower prices, if you want that kind of work. In no case can you get work in shorter time.

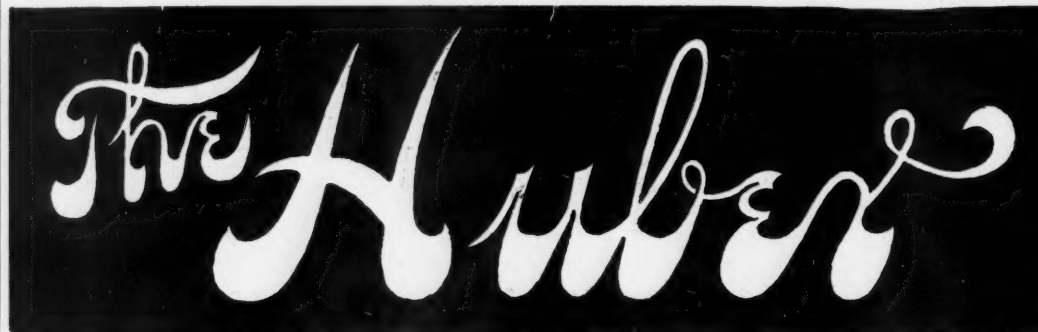
The Illinois Engraving Co.

Illustrations
of all kinds
for all purposes.

350 DEARBORN STREET,
CHICAGO.

Perfection in Press Building

IS SECURED IN



Time Tested. Service Tried.

Crank Movement—Doing away with all cam gears, springs, centers. Running without jolt or jar.

Bed Motion—Giving ease of motion, firmness, long life, simplicity.

Insures better distribution, better impression, better register; and, therefore, better work.

Economy—No breakage, no repairs.

Perfectors....Two-Revolution....Two-Color.

Smallest, 24 x 31. Largest, 48 x 69.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

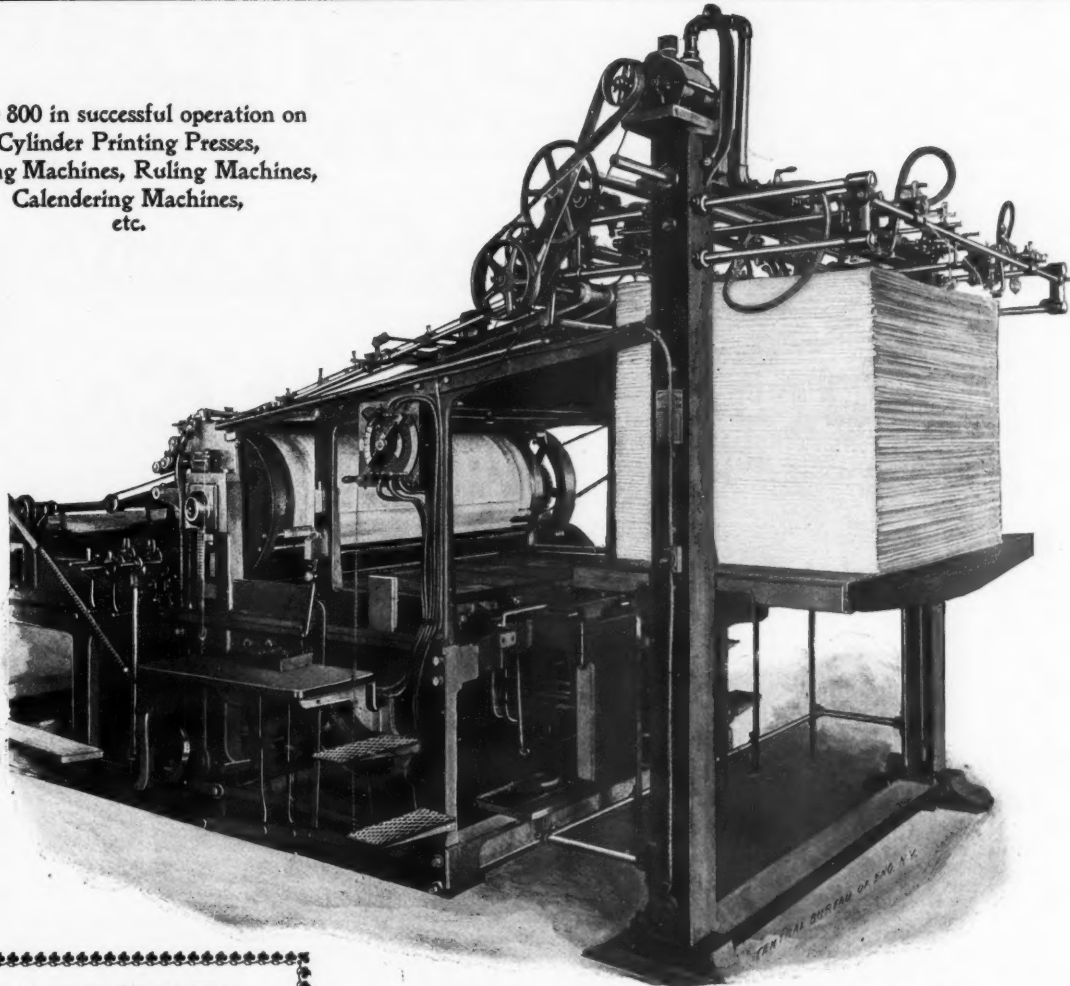
59 Ann St., 17 to 23 Rose St.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

NEW YORK.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines, Ruling Machines,
Calendering Machines,
etc.



Showing Feeder attached to a Two-Revolution Front-Delivery Press.

MANUFACTURERS' AGENTS
Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS
AND PRINTERS.

Duplicate Parts for Machines, Tape,
Wire, Thread, Oil, etc.

COMPLETE OUTFITS.



CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate. ♦♦♦♦♦

Write to the Sole Agents.

E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

Anton Wild
Designer, Engraver
by all Processes
Buffalo, N. Y.
 14-16 Ellicott St.
 Lowest Prices for good Work.



Parsons Paper Co.

Holyoke, Mass.

First-class Bond.

Royal Bond.

No. 2 Bond.

Old Hampden Bond.

Scotch Linen Ledger.

Royal Linen Ledger.

No. 2 Ledger.

No. 3 Ledger.

Extra Linen Laid.

Vendome Linen.

Parsons Extra Superfine.

Champion Superfine.

Extra Fines.

No. 2 Fines.

Tinted Weddings.

Colored Flats.

Envelope Papers.

Bristol Boards.

The most complete line of Loft-dried Papers of any manufacturer.

Send for sample sheets and compare with what you are now using.

**Don't Stick Me, but
 Stick these**

GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

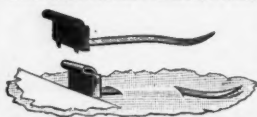
There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type foundries and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,

60 Duane Street, NEW YORK.

ORIGINAL STEEL GAUGE PINS.



Four sizes, 60c. per doz., either size.

WEBER WELLS

Successor to Vanderburgh, Wells & Co.

157-159 William St., NEW YORK,

**Printers'
 Materials**

Prices
 Moderate.

ONLY MAKER
 OF....

**"Strong Slat"
 Cases**

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made. Catalogues sent to recognized printers.

OF HIGH
 GRADE.

WOOD TYPE



FACTORIES.
BROOKLYN & NEW YORK.

THE
FUCHS & LANG MFG. CO.
MANUFACTURERS OF
**PHOTO ENGRAVERS
SUPPLIES**

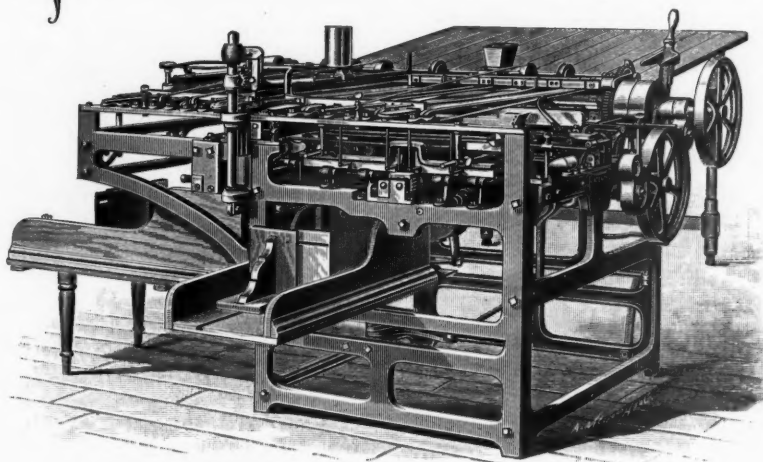
ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.

LITHOGRAPHERS SUPPLIES.
PRINTING INKS, BRONZE POWDER &c.

CHICAGO BRANCH, 328 Dearborn Street.

29 Warren Street, NEW YORK.

THE DEXTER COMBINATION NEWSPAPER AND PERIODICAL FOLDER



A most satisfactory
machine for the
uses intended.

Built—as all “Dexter” machines
are—of the best materials.

WRITE FOR CIRCULAR AND
PARTICULARS.

BRANCHES:

CHICAGO: 315 DEARBORN STREET.

BOSTON: 149 CONGRESS STREET.

FACTORY: PEARL RIVER, N. Y.



DEXTER FOLDER CO.

97 READE STREET, NEW YORK.

WE HAVE A PRACTICALLY INSTANTANEOUS PROCESS ENGRAVING

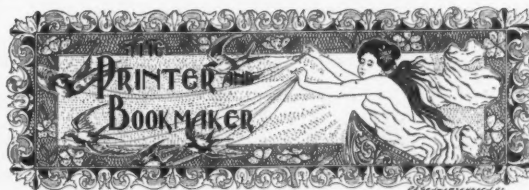
For all classes of work. • • Simple, Cheap and Infalible.

NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the repro-



duction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.

WRITE US. HOKE ENGRAVING PLATE CO., • • ST. LOUIS.



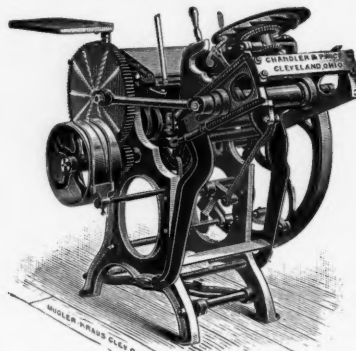
FOR PRINTERS, PUBLISHERS, ILLUSTRATORS,
ENGRAVERS, ELECTROTYPERS, ETC.

The July number contains a report of the result of the “What Is a Printer” contest. Send 20 cents for a copy. Subscription price, \$2.00 per year.

HOWARD LOCKWOOD & CO.,

143 Bleeker Street, NEW YORK.

REBUILT 2 2 MACHINERY



.....FOR SALE BY THE.....

..Crescent Type Company..

C. E. ROLEAU, MANAGER.

346-348 Dearborn St., CHICAGO, ILL.

CYLINDER PRESSES.

- 42x60 Campbell; two-revolution, four-roller, table distribution.
- 41x56 Campbell; two-revolution, four-roller, table distribution.
- 37x52 Hoe; two-revolution, four-roller, table distribution.
- 34x52 Cottrell & Babcock Drum Cylinder; air springs, tape delivery, two-roller, rack and screw.
- 32x46 Six-Column Quarto Hoe Drum Cylinder; wire springs, two-roller, tape delivery.
- 22x28 Campbell Drum Cylinder; wire springs, tape delivery, two-roller, rack and screw.
- 19x25 American Cylinder; two-roller, tapeless delivery, cylinder distribution.
- 17x22 Potter Drum Cylinder; tapeless delivery, wire springs.
- Six-Column Quarto Standard Prouty with hand or steam fixtures.
- Seven-Column Folio Standard Prouty with hand or steam fixtures.

JOB PRESSES.

- 13x19 Universal, with steam fixtures.
- 12x17 New Style Nonpareil; receding bed, side steam fixtures.
- 14x17 Day Jobber, for hand power.
- 11x16 Peerless, throw-off and side steam fixtures.
- 10x15 Universal, with fountain and side steam fixtures.
- 10x15 Challenge Gordon, with throw-off, long fountain, brake, and side steam fixtures.

- 10x15 Lloyd Gordon, with throw-off and side steam fixtures.
- 10x15 Standard Jobber, with throw-off and side steam fixtures.
- 10x15 Old Style Gordon.
- 10x15 Old Style Gordon, with side steam fixtures.
- 10x15 Star Jobber.
- 9x13 O. K. Kelsey Jobber.
- 8x12 Challenge Gordon with throw-off, long fountain, brake and side steam fixtures.
- 8x12 Schneidewend & Lee Gordon; throw-off and side steam fixtures.
- 7x11 Old Style Gordon.
- 7x11 Pearl, iron stand.
- 5x8 Pearl, iron stand.
- 5x8 Pearl, wood stand.

HAND PRESSES.

- 8-Column Washington Hand Press.
- 7-Column Washington Hand Press.
- 6-Column Washington Hand Press.

ENGINES.

GAS OR GASOLINE.

- 10-Horse Power Lewis, for gas.
- 6-Horse Power Hercules, gas or gasoline; used only six months.
- 5-Horse Power Otto, gas or gasoline.
- 4-Horse Power Van Duzen, gas or gasoline.
- 2-Horse Power Hercules, gas or gasoline.

FOLDERS.

- 6-Column Quarto Lloyd Folding Machine, for three or four folds.
- 6-Column Quarto Bascom Folder.

CARD CUTTERS.

- 30-Inch Rotary Card Cutter.
- 28-Inch Ruggles Rotary Card Cutter.
- 26-Inch Ruggles Rotary Card Cutter.
- 24-Inch Eagle Card Cutter.
- 12-Inch Elm City Card Cutter.

PAPER CUTTERS.

- 48-Inch Dooley Power Cutter.
- 36-Inch Feister Coronet Power Cutter.
- 32-Inch Peerless Power Cutter.
- 32-Inch Challenge Lever Cutter.
- 25-Inch Advance Lever Cutter.
- 23-Inch Jewell Lever Cutter.

MISCELLANEOUS.

- No. 3 Donnell Wire Stitcher.
- No. 30 Foot-Power Wire Stitcher, capacity 3-16 flat or saddle-back; nearly new.
- McFarrich Mailer, with 15 galleys.
- Mustang Mailer, with 10 galleys.
- 2-Horse Power Climax Water Motor.
- No. 10 Chicago Water Motor.
- 12x24 Stereo Outfit, complete.
- 11x21 Surguy Stereo Outfit.
- 9x27 Proof Press, iron stand.
- Reliance Proof Press.
- Economic Proof Press.
- Lightning Staple Binder, with foot-power attachment.
- Lightning Staple Binder.
- Hoe Horizontal Mitering Machine.
- Little Giant Lead and Rule Cutter.
- Golding Rule Curving Machine.
- A large lot of chases, all sizes, at 5 cents per pound.

A LARGE QUANTITY OF GOOD SECONDHAND DISPLAY AND BODY TYPE, CASES, STANDS, IMPOSING STONES, ETC., AT LOWEST PRICES.

The above machinery has been thoroughly overhauled, put in first-class condition and is nearly good as new. Correspondence solicited. When in the city make our office your headquarters and we will help you save money.

BARGAINS PRESSES

.....in Secondhand

We Advertise only Stock in our Wareroom.

- 150....42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book.....
 152....41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
 148....37 x 52 Hoe Two-Revolution, four-roller, table distribution.....
 139....38 x 54 Taylor Three-Revolution, air springs, tape delivery.....
 153....35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery.....
 101....32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery.....
 131....24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw.....
 130....17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery.....
 132....23 x 28 Taylor Drum Cylinder, wire springs, tape delivery.....
 149....16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution.....

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

109....Seven-column Quarto Kendall Folding Machine, with paster and trimmer.....

Full Line of New O. S. Gordon Presses at manufacturers' prices.

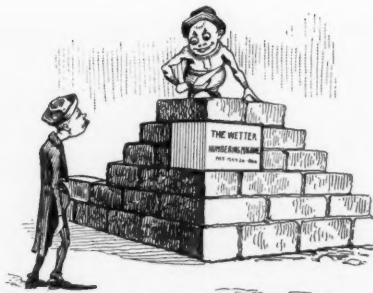
Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

H. BRONSON,
Pres't and Gen'l Mgr. **Bronson Printers' Machinery and Warehouse Co.,**

TELEPHONE, MAIN 3726.

48 and 50 North Clinton St., CHICAGO.



The Corner Stone

of many a printer's success
is the "Wetter."

It's a little thing—no longer than the first joint of a man's thumb. It is just type high.

Can be locked up in any form as easily as a small cut. It will number everything that is to be numbered.

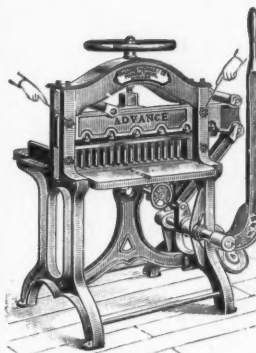
If you want to learn more about it, we will gladly give all the particulars you may see fit to inquire about.

JOSEPH WETTER & CO.

20-22 Morton St.

BROOKLYN, N. Y.

Advance LEVER CUTTER



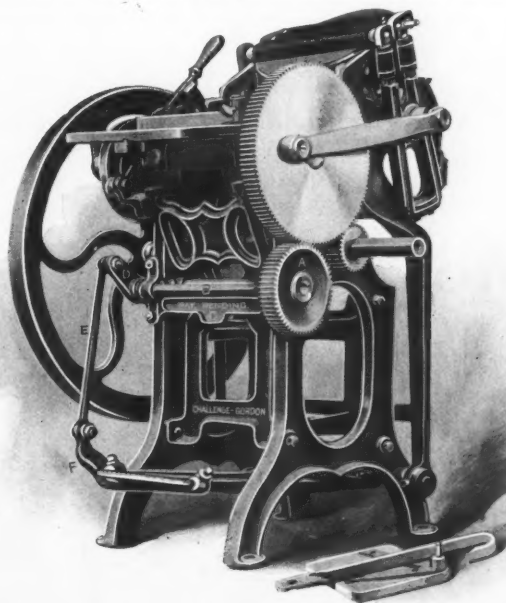
... is not an imitation of some other cutter, but an **advance** over other cutters. Notice the following **Points of Superiority**:

Gibs and Set Screws to take up wear. All shafts, screws and studs are **steel**. **No lead** or soft metal bearings. Interlocking gauge and clamp. **Figured scale** sunk in table. **Knife dips**, makes easy shear cut. **New style lever** gives increased power. **All parts interchangeable**. We refer to **2,800** purchasers. Every machine fully guaranteed.

Write for gem booklets—
"A Cut in Paper," "Printing Money."

High-Speed Presses

are necessary these times, and printers who recognize this fact are the money-makers. Many large establishments are running our new 8 x 12 Challenge-Gordon by steam at 3,000 an hour, and even faster. Smaller concerns who have no power can accomplish the same results by using our **CHALLENGE SPEED TREADLE**. This requires but two kicks to the impression, and as the Challenge-Gordon is so evenly balanced, it takes very little power to run it at high speed.



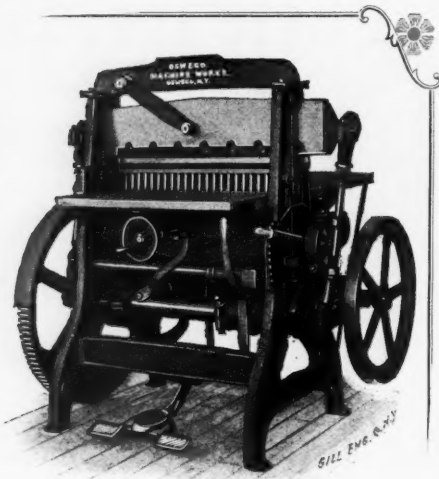
Invaluable in country offices without power; or in office buildings where printers are not allowed to run presses by power. Write for complete description.

Must be seen to be appreciated. Before ordering a new press, see the Challenge-Gordon with Speed Treadle attachment; you will be surprised at the speed and ease of operation.

SOLD BY DEALERS ONLY.

Manufactured by **CHALLENGE MACHINERY CO., Chicago.**

Instantaneous Adjustment



of the clamping pressure for varying classes of work.
A new feature on the

Brown & Carver Automatic Clamp Paper Cutting Machine.

CHICAGO, ILL., June 7, 1897.

OSWEGO MACHINE WORKS, OSWEGO, N. Y.:

Gentlemen,—The new improved Brown & Carver Paper Cutting Machine we recently purchased from your agent, Mr. J. M. Ives, we are delighted to say is strong, rapid and accurate, and the best paper cutter we have ever used in our bookbinding. We gladly recommend it to the trade.

Yours truly,

H. H. HOFFMAN & CO.

Selling Agents:

C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States,
17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
AMERICAN TYPE FOUNDERS' CO., 405-7 Sansome St., San Francisco, Cal.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn Street, Chicago, Ill.

Oswego Machine Works,

SEND FOR
AUTO. BOOKLET.

OSWEGO, N. Y.

The RosbackPOWER..... perforator.



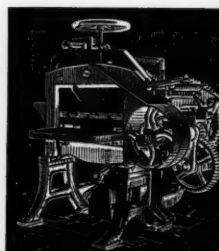
SIMPLE! DURABLE! RELIABLE!
PERFECT SECTIONAL ADJUSTMENT!

Made in three sizes, 20, 24 and 28 inch.

The same sizes in Foot Power.....

FOR SALE BY

F. P. ROSBACK, - 54-60 South Canal St., CHICAGO.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE
PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:

3,700 MACHINES.

No.	Length of Cut	Price for Hand Power	Price for Steam Power	Self-clamp	Cut Indicator	Rapid movement of back Gauge.
		Mark £ s	Mark £ s	Mark £ s	Mark £ s	Mark £ s
AB	50 19	425 21 5	550 27 10	150 7 10	100 5 0	80 4 0
ABa	55 21	485 24 5	610 30 10	160 8 0	105 5 5	80 4 0
AC	60 23	575 28 15	700 35 0	175 8 15	110 5 10	85 4 5
ACa	65 25	650 32 10	775 38 15	185 9 5	115 5 15	85 4 5
AD	71 28	740 37 0	865 43 5	200 10 0	120 6 0	90 4 10
ADa	76 30	825 41 5	950 47 10	220 11 0	125 6 5	90 4 10
AE	83 32	950 47 10	1,075 53 15	240 12 0	125 6 5	95 4 15
AEa	91 35	1,050 52 10	1,175 58 15	250 12 10	130 6 10	95 4 15
AF	95 37	1,150 57 10	1,275 63 15	260 13 0	135 6 15	100 5 0
AFa	100 39	1,250 62 10	1,375 68 15	280 14 0	140 7 0	100 5 0
AG	108 42	1,400 70 0	1,525 76 5	315 15 15	145 7 5	105 5 5
AGa	113 44	1,500 75 0	1,625 81 5	325 16 5	150 7 10	105 5 5
AH	120 47	1,600 80 0	1,725 86 5	340 17 0	155 7 15	110 5 10
AHa	140 55	1,950 97 10	2,075 103 5	365 18 5	160 8 0	115 5 15
AI	160 63	2,275 113 15	2,400 120 0	390 19 0	160 8 0	120 6 0
AZ	210 82	—	4,900 215 0	500 25 0	200 10 0	—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domestic — please apply direct to my sole agents

Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

Karl Krause, Leipzig
Engineer.

Phone Main 1576



**JUERGENS
BROS.
CO.**
ELECTROTYPERS
STEREOTYPERS

HALF-TONE
ZINC & WOOD **ENGRAVERS**

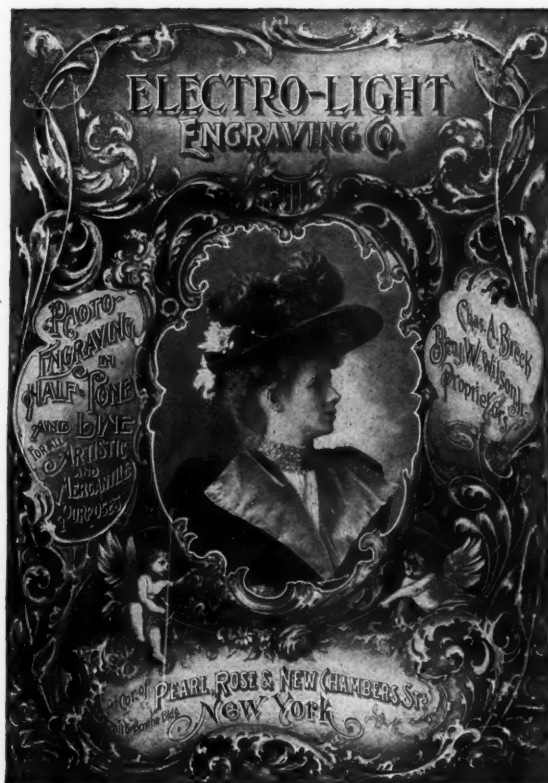
148-154 MONROE ST. CHICAGO



**OSGOOD
& CO.**

Designers.....
Engravers.....
Electrotypers..
Zinc-Cutters..
and.....
makers of..
Superior..
Half-Tones.

The Temple, Chicago.
La Salle & Monroe Sts.

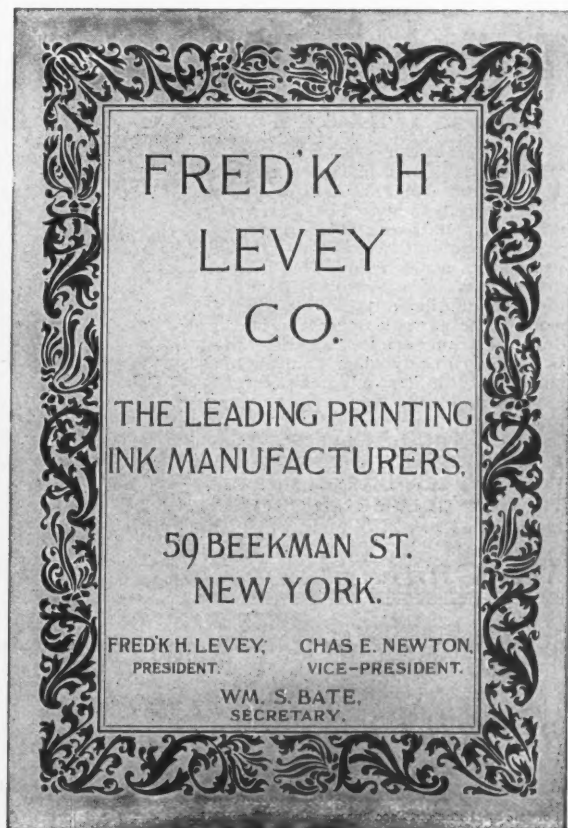


**ELECTRO-LIGHT
ENGRAVING CO.**

PHOTO-ENGRAVING
IN
HALF-TONE
AND LINE
FOR ALL
ARTISTIC
AND
COMMERCIAL
PURPOSES

CHAS. A. BEECKMAN
Proprietor

PEARL ROSE & NEW CHAMBERS ST.
NEW YORK



**FRED'K H
LEVEY
CO.**

THE LEADING PRINTING
INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, CHAS E. NEWTON,
PRESIDENT VICE-PRESIDENT.

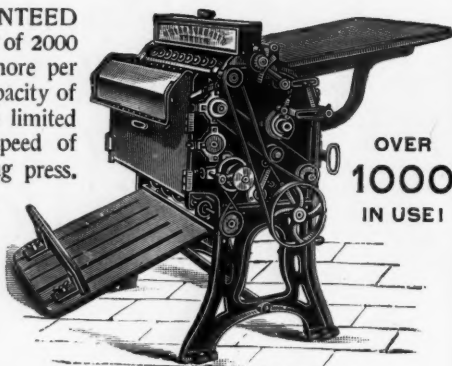
WM. S. BATE,
SECRETARY.

THE EMMERICH**Bronzing and Dusting Machine**

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.

SIZES.

12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60



OVER
1000
IN USE!

Emmerich & Vonderlehr,

191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards,
Embossing Machines, etc.

New Champion Press

**Lowest Prices
Best Work**

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.				FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.			
Chase 6x10 in.; weight, 300 lbs.,	\$	65		Chase 8x12 in.; with throw-off,	\$	120	
" 8x12 " " 600 "	"	85		" 9x13 " " "	"	140	
" 9x13 " " 750 "	"	100		" 10x15 " " "	"	175	
" 10x15 " " 1,000 "	"	135		" 11x17 " " "	"	225	

Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

A. OLMESDAHL,
Manager.

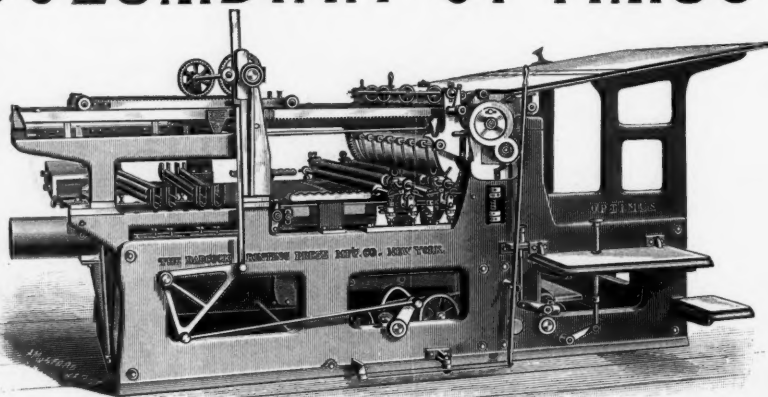
New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,
No. 41 Centre Street, New York.

THE NEW COLUMBIAN OPTIMUS

THE NEW BED MOTION recently put on the **OPTIMUS Press**, whereby the type bed is driven by means of a ball and socket universal joint, is one of the most valuable improvements made in press building in many years. The bed and cylinder of the New Optimus is geared together more closely, with more simplicity, durability and perfect mechanism than is possible in any other printing machine, and this device is immeasurably superior to the old Napier joint in common use.

A BACK-UP MOTION IS AN IMPORTANT FEATURE ON A PRESS. THE NEW COLUMBIAN OPTIMUS HAS IT.



We Guarantee: The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.


BARNHART BROS. & SPINDLER,
183 to 187 Monroe St., CHICAGO, ILL.

GENERAL WESTERN AGENTS.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE **OPTIMUS TWO-REVOLUTION,**
DISPATCH SINGLE REVOLUTION,
STANDARD DRUM CYLINDER,
REGULAR, COUNTRY
AND OTHER CYLINDER PRESSES.





"Sky high"


Crescents

for June

MANY people expect to buy Bicycles at reduced prices in June. There will be no change in the price of Crescents for they are absolutely high-grade wheels—sold at same price to everybody—all the year—and honest prices need no change. Crescent Bicycles (70,000 sold in 1896) are built on honor and sold on their merits—have a more expensive equipment than any other Bicycle. The popular wheel at the standard price, and no better wheel at any price. Crescent Agents Everywhere.

Catalogue Free.

Chicago. WESTERN WHEEL WORKS. New York.



"Sky high" 97

Every Month a
CRESCENT Month

Half-Tone,
Zinc and
Wood
Engraving.



Perfect Plates
at Reasonable Prices.



Colored Label
and Carton
Work.

Catalogue
Covers.

BLOMGREN BROS. & CO.

Engraving and Electrotyping,

WRITE FOR
OUR SERIES OF STOCK
HALF-TONES....

175 MONROE STREET, CHICAGO.

Modern High-Art Illustrators.



Cuts

FOR CATALOGUES...
BOOKS, SOUVENIRS...
NEWSPAPERS...
LETTER-HEADS, ETC.

Grand Rapids
Engraving Co.
GRAND RAPIDS, MICH.

ENGRAVERS BY
ALL PROCESSES.

COVERS

Plain
Smooth Laid
Antique Laid
"Ulster" Linen, Smooth and Rough
"Ashmere" Linen, Smooth and Rough
"Unique," Smooth and Rough
"White Star"
"Princess," Smooth and Rough
"Abbotsford" Deckle-Edge
"Shandon" Deckle-Edge
"Noiseless" Deckle-Edge
"Fort Dearborn," Enameled

"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
Embossed "Unique"
Embossed "Princess"
Embossed "Fort Dearborn"
Embossed "Yellowstone"
Colored S. & S. C. Book
Colored Coated Book
"Rialto" Coated Book
Document Manila

James White & Company,
(CORPORATION)

PAPER DEALERS,

Telephone, Express 672.

177 Monroe St., CHICAGO.



W. C. GILLET, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND
PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

Illinois Paper Co.

181 MONROE STREET, CHICAGO.

**Staple and Unique
Cover and Book Papers.**

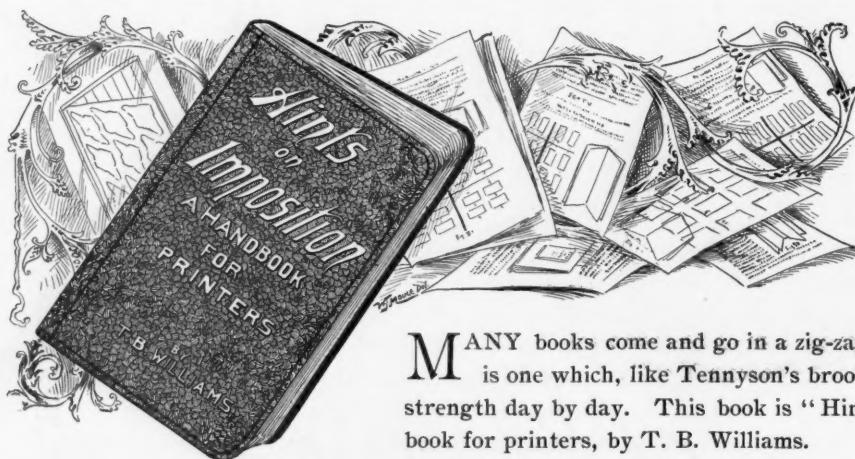
WRITE FOR OUR LATEST.

PARKER'S
UNRIVALED
BLOTTING
PAPERS,
DOCUMENT
MANILA,
ETC.

PAPER

FOR PRINTERS, PUBLISHERS,
ADVERTISERS AND
LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.



A Thorough Instructor

MANY books come and go in a zig-zag, uncertain way, but there is one which, like Tennyson's brook, keeps right on gathering strength day by day. This book is "Hints on Imposition," a handbook for printers, by T. B. Williams.

Every page is replete with information for journeyman printer and apprentice. Nothing pertaining to the imposition of book forms has been overlooked by the author. The book is a thorough instructor, and as such has become very popular. An important feature of the book is the concise manner in which it deals with the work. The folded sheet and the imposed form are placed side by side in every instance, and directions are given for "making" the margins. Pages of unequal size in the form are fully dealt with, as also all other matters in connection with the work. This book should be in the hands of every printer, and no apprentice can afford to be without it.

THE INLAND PRINTER COMPANY,

Price, leather, \$1.00.

Sent postpaid on receipt of price.

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

PHILADELPHIA BRANCH:
424 Library Street.

CHICAGO BRANCH:
337-339 Dearborn Street.

J. M. HUBER

MAKER OF { **Fine Colors,
Pure Varnishes,
Best Inks.**

FACTORY:
76-90 40th St., Brooklyn, N. Y.

MAIN OFFICE:
275 Water St., New York.

ARE YOU INTERESTED IN

ENVELOPES?

If you are, our new Reduced Price List will be a revelation to you. Envelopes of any kind, grade, size, color or weight. QUALITY? As represented all the time or money back.

PRICES? WAY BELOW you have ever heard. Send for samples and judge for yourself. We carry everything in Paper, Cardboard and Envelopes for the Printers' trade, and if you cannot succeed with our goods you can never succeed at all.

UNION CARD & PAPER CO.,

Cardboard, Paper and Envelopes,

198 William Street, NEW YORK.



If it's

Buffalo Ink

you are using, it's

The Best



**Buffalo
Printing
Ink
Works,**

**Buffalo,
N. Y.**



The Utility Cutter has Good Points!



Compound Leverage — makes cutting easy.
Patent Clamp for narrow cutting.
(This clamp does not crease paper.)

All Cast-iron Parts extra heavy.
Screws and Studs of best Machine Steel.
All parts Interchangeable.
Guaranteed to please.

We sell to Dealers only.
Write to them for prices.

For Circulars, address

Pavyer Printing Machine Works,

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

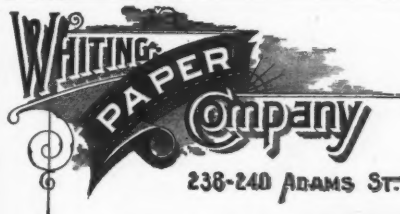
600-2-4 S. Broadway, St. Louis, Mo.

The Central Paper Company,

Nos. 177 & 179 Monroe Street,
CHICAGO,

Put all their Ruled Papers
up in Boxes with five
Tablet Boards in each box.

SAMPLES ARE NOW READY.



238-240 ADAMS ST.

CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Liners,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED
BOARDS, FANCY PAPERS, RULED HEADINGS,
ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations,
sent on application. Small as well as large mail orders solicited.

**LEATHERETTE IS
WATERPROOF AND
IMITATES LEATHER IN ALL
GRAINS AND COLORS.
FOR CUT-FLUSH COVERS
IT HAS NO EQUAL.
SEND FOR SAMPLES TO
A. W. POPE & CO.
GENERAL AGENTS,
45 HIGH STREET, BOSTON**

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks,
 Printing Inks for Bookbinders,
 Colors for Lithographers and Printers,
 Transparent Lithographic Inks,
 Tin Printing Inks,
 Lichtdruck Inks,
 Plate Printers' Colors, Oils, Varnishes, etc., and
 Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

Office and Factory:

46-48 East Houston Street,
 NEW YORK.



Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes
 and Finishes,
 Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

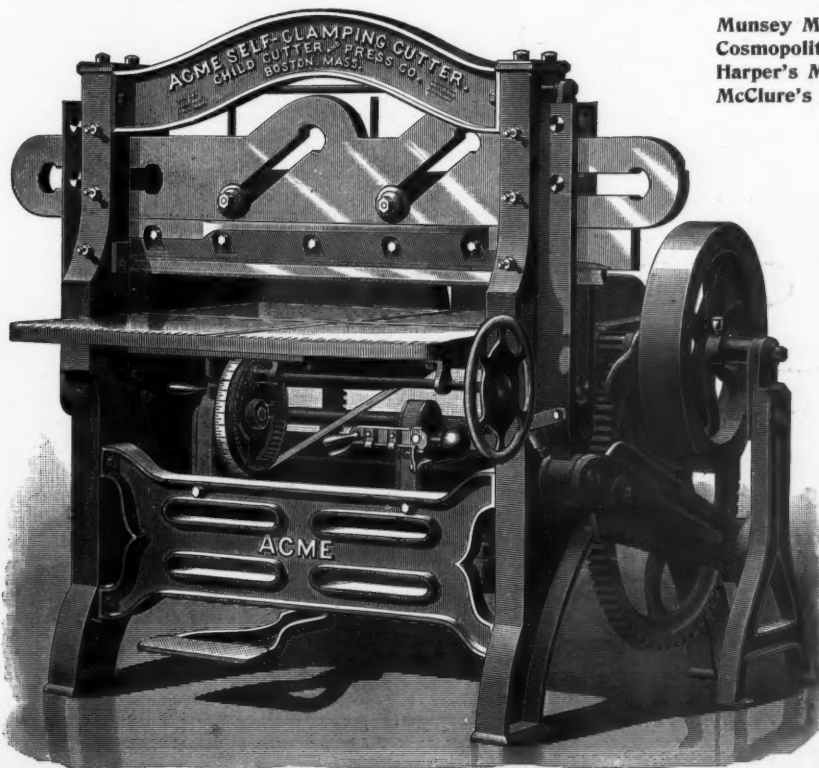
PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusty at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
 Cosmopolitan Magazine Co. (2)
 Harper's Magazine Co.
 McClure's Magazine Co.

Youths' Companion Co. (5)
 The H. O. Shepard Co.
 D. C. Cook Publishing Co.
 The Werner Co.
 Boston Mailing Co.
 and 1,000 others, printers,
 bookbinders, box makers, corset
 manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
 BOSTON, MASS., U. S. A.

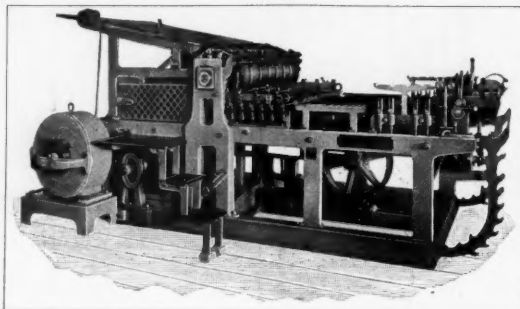
E. C. FULLER & CO., Agents,

28 Rensselaer Street, NEW YORK.
 279 Dearborn Street, CHICAGO.

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL
MAKES OF PRINTING PRESSES.NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shaft-
ing or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other
method of operation.

The Bullock
Electric Mfg. Co.

NEW YORK: St. Paul Building,
BOSTON: 8 Oliver St.
PHILADELPHIA: 662 Bourse Building.
ATLANTA: G. H. Wade, 708 Gould Building.
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 623 Western Union Building,
ST. LOUIS: St. Louis Electrical Supply Co.,
911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple
Court,

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

ESTABLISHED 1861
INCORPORATED

A. ZEESE & CO.

HALF-TONE
ZINC-ETCHING
AND
COLOR WORK

PHOTO-PROCESS- ENGRAVING

ELECTROTYPING
WAX AND
WOOD
ENGRAVING

HIGH GRADE WORK.
PROMPT EXECUTION.
REASONABLE PRICES.

SPECIAL DESIGNS & DRAWINGS MADE TO ORDER.

300-306 DEARBORN ST.
CHICAGO.

TELEPHONE HARRISON 605

EASTERN BRASS TYPE FOUNDRY.
MANUFACTURERS OF

High Grade Brass Type.

ENGRAVERS & DESIGNERS.

85-89 WALKER ST.
NEW YORK

Leyendecker
Posters.

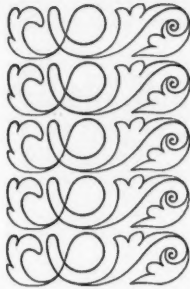
We still have on hand a few Posters designed by J. C. Leyendecker to advertise our issues of November and December, 1896, January, February, March, April, May, June and July, 1897. They are in colors, and make valuable additions to the exhibit of any poster collector. These will be sold at 15 cents each for the present.

The Inland Printer Company,
PUBLISHERS,

212-214 Monroe St.

.... CHICAGO.

Latham Machinery Co.



MANUFACTURERS OF EVERYTHING FIRST-CLASS IN

PRINTERS' AND BOOKBINDERS' MACHINERY.

MANUFACTURERS OF

MONITOR WIRE STITCHER. Latham Perforator.

(5 Sizes.)

BARGAINS IN SECONDHAND MACHINERY.

Every Machine on this List has been Thoroughly Overhauled and is Guaranteed in Perfect Working Order:

CYLINDER PRESSES.

- 1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
 — 34 x 46 3-revolution Hoe press, in fine order, with Folder attached.
 2516 19½ x 24½ Taylor Drum, air springs, rack, screw and table.
 — 20 x 25 Campbell Complete, tape delivery.
 2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
 — 22 x 28½ Whitlock. Extra Heavy Pony, latest improved.
 2651 19 x 24 R. Hoe, tape, rack and screw.
 2657 21 x 26 Guernsey Newspaper Press.
 2696 23 x 28 Campbell, tapeless delivery, table distribution.
 2709 25 x 35 Potter, 2-roller, rack and screw, spiral springs, tapeless delivery.
 2711 Cottrell & Co. Litho. Press, takes stone 28 x 42.
 2727 4-roller Hoe 26 x 34 Drum, tapeless delivery, table distribution, wire springs, box frame.
 2784 22 x 28 Campbell, tape.
 2785 22 x 28 Cincinnati, rack and screw, tapeless, air springs.
 2790 22 x 28 R. Hoe, rack and screw, tape.
 2914 31 x 31 Campbell, rack and screw, tape delivery.
 2956 33 x 48 Campbell Complete.
 2958 26 x 34 Hoe, rack and screw, tapeless delivery, spiral springs.
 2971 23½ x 28½ Hoe Drum, 2-roller, tape delivery and wire springs.

PAPER CUTTERS—LEVER.

- 1400 Plow Cutter.
 1669 14-inch Card Cutter.
 2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
 2504 Eagle Card Cutter.
 2758 30-inch Sanborn, Printers.
 2777 30-inch Gage.
 2787 30-inch Anson Hardy, hand wheel.
 2798 8-inch Hoe Card Cutter.
 2898 32-inch Sheridan.
 2924 32-inch Sanborn, '87.
 2932 30-inch Acme.
 2947 30-inch Leader.
 2954 30-inch Gem.

POWER CUTTERS.

- 43-inch Sheridan.

HALF-MEDIUM JOB PRESSES.

- 2799 14 x 21 Day Jobber, hand or steam.
 2925 13 x 19 Challenge Gordon.
 2952 13 x 19 O. S. Gordon.

QUARTER-MEDIUM JOB PRESSES.

- 2773 10 x 15 Peerless, throw-off.

EIGHTH-MEDIUM JOB PRESSES.

- 1114 7½ x 11 Briggs Label Press.
 2605 6 x 9 Columbian.
 2725 7 x 11 Gordon.
 2728 7 x 11 Gordon.
 2803 6 x 10 Prouty.
 2837 4½ x 3 Ruggies Rotary.
 2941 7 x 11 Universal.
 2943 8 x 12 Golding.
 2975 7 x 11 O. S. Gordon, foot power.

HAND PRESSES.

- 2688 6-column folio Army Press.

BOOKBINDERS' MACHINERY—Miscellaneous.

- 971 11¼-inch Sanborn Roller Backer.
 2705 Marshall Foot Saw.
 2899 Blackhall Embosser.
 2928 Smythe Thread Sewing Machine.
 2931 Sample Book Trimmer.
 2951 13-inch Roller Backer.
 2957 Sample Book Trimmer, double head.

PERFORATORS.

- 2523 28-inch Rosback Perforator.
 2653 28-inch Steam Power Perforator.
 2715 24-inch Rosback Perforator.
 2755 28-inch B. & C. Perforator.
 2807 28-inch Rosback Perforator.
 2834 28-inch Perforator.
 2848 28-inch Victor E. Morgan Perforator.
 2849 28-inch Stimpson Perforator.
 2850 28-inch Stimpson Perforator.
 2851 28-inch Stimpson Perforator.
 2858 24-inch B. & C. Perforator.
 2859 28-inch Rosback Perforator.
 2880 28-inch Rosback, foot power.
 2926 10-inch Rosback Perforator.
 2963 28-inch Rosback.
 2966 28-inch Rosback.
 2967 28-inch Donnell.
 2970 24-inch Black & Clawson.

RULING MACHINES.

- 1882 36-inch Hickok Ruling Machine, feint line.
 2565 Lithograph Ruling Machine.
 2789 36-inch Hickok Ruling Machine, Springfield Striker.
 36-inch Hickok Style I, O. A., single-beam Striker, No. 2 Layboy.
 2960 36-inch Hickok, Springfield Striker.

WIRE STITCHERS.

- 1697 Brown Stapler, flat table, treadle.
 1746 Stapling Machine.
 2621 No. 4 Donnell, ¼ to ¾ inch capacity.
 2703 Stapling Machine.
 2718 No. 11 Thompson, late improved, 1 sheet to ½ inch capacity.
 2734 Stapling Machine, flat table.
 2737 Bremer, to stitch one inch.
 2745 Bremer, to stitch ¾ inch.
 2756 Foot Power Stapler.
 2761 Double-head Thompson, nearly new.
 2780 No. 2 Donnell.
 2806 No. 2 New Jersey.
 2822 No. 5 Thompson, steam power, ¼ inch capacity.
 2827 No. 4 Donnell, ¼ to ¾ inch capacity.
 2836 No. 12 Thompson, capacity, 1 inch.
 2842 No. 11 Thompson.
 2843 Double-head Thompson.
 2845 No. 4 Donnell, capacity, ¼ to ¾ inch.
 2846 No. 4 Donnell, capacity, ¼ to ¾ inch.
 2883 No. 4 Donnell, capacity, ¼ to ¾ inch.
 2884 No. 1 Donnell, steam power, capacity, 1 sheet to ½ inch.
 2885 No. 1 Donnell, foot power, capacity, 1 sheet to ½ inch.
 2888 No. 12 Thompson, capacity, 1 inch.
 2902 No. 11 Thompson.
 2903 No. 4 Donnell.
 2907 No. 11 Thompson.
 2915 No. 11 Thompson.
 2930 No. 3 Donnell.
 2935 No. 11 Thompson.
 2936 No. 11 Thompson.
 2937 No. 11 Thompson.
 2938 No. 11 Thompson.
 2939 Bremer, foot power.
 2940 Bremer, hand power.
 2946 No. 3 Donnell.
 2950 Perfection "C," Morrison.
 2951 Perfection "C," Morrison.

WIRE STITCHERS—CONTINUED.

- 2953 Saddle Back Stapler.
 2961 No. 11 Thompson.
 2965 No. 3 Donnell.
 2968 No. 8 Stapler.
 2969 No. 1 Universal.
 2972 No. 3 Donnell.
 2973 No. 3 Donnell.
 2976 No. 3 Donnell.
 2977 Perfection "C," Morrison.

PAGING AND NUMBERING MACHINES.

- 1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
 1455 Hoole, 4-wheel brass head.
 1456 Culver, Page & Hoyne, 4-wheel brass head.
 1691 Cooper Paging Machine, 4-wheel head.
 1914 Hoole Paging Machine, 4-wheel head.
 2641 White Numbering Machine, steam and foot power, 6-wheel head.
 2721 Hoole Numbering Machine, 6-wheel brass head.
 2916 Donnell Paging and Numbering Machine, 2 heads.
 2920 Culver, Page & Hoyne Paging and Numbering Machine.
 2948 4 and 6 wheel Champion.
 2962 4 and 6 wheel Cooper.

FOLDING MACHINES.

- 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
 1832 6-column Dexter Folder.
 — One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
 — 6-column quarto Dexter Newspaper Folder, attached to press.
 — Lloyd Folding Machine, 7-column quarto.
 2856 Brown Folding Machine, 14 x 19 down to 5 x 7, 3 folds.
 2959 Chambers Point Machine, 3 and 4 folds.

ENGINES.

- 10 horse-power Horizontal Steam Boiler, nearly new.
 2609 4 horse-power Charter Gas Engine.
 — 3 horse-power Charter.
 2910 4 horse-power Otto.
 2955 2 horse-power Otto.

ELECTRIC MOTORS.

- 3-horse Belding Motor, 220 volts.
 — 20 horse-power Belding, 220 volts.
 2945 5 horse-power Akron.
 2974 5 horse-power Royal.

STEREOTYPE OUTFITS.

- 1753 Stereotype Furnace.
 1964 1 Dorman Stereotype Machine.
 — 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
 2896 6-col. Carleton & Caps Stereotype outfit, complete.
 2934 Stereotype Casting Box, 14 x 24½.

TYPE AND MATERIAL.

- 50 Stands; several hundred Cases, Galley Racks.
 25 lbs. 5-point modern; 90 lbs. 8-point modern; 300 lbs. 10-point modern; 800 lbs. 11-point modern; 300 fonts display type; leads; slugs; metal furniture.

MISCELLANEOUS.

- Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
 20 all-iron Hoe galley racks.
 13 cases for brass-bound boards.
 2904 Self-feeder.
 2930 Eyelet Machine.

No. 6, 1897.

Send for circular of Monitor Wire
 Stitcher. You will regret it if you buy
 before you look up the Monitor.

Address, **Latham Machinery Co.**

CORRESPONDENCE INVITED.

197-201 South Canal Street, Chicago.

"HICKOK" BIKES

PRINTERS,
LITHOGRAPHERS,
RULERS,
BOOK-
BINDERS.



Write for Our **CUT PRICE** to You!

Never Forgotten.

The printer whom nobody hears of is the one who has a moribund business. There are cobwebs growing over his cases. The printer who is never forgotten is the printer who is always at it. He is always keeping his name and work before the advertiser. He gets the trade while his competitor snores. Because he's always pushing. When it gets too big to push alone he gets help. But he wins trade—makes money. He advertises. He can't be forgotten. He is always advertising. He is never forgotten. It is an art to advertise right—that is, to make the most out of it. The best printers, the most successful, have their advertising matter prepared by advertising experts. These printers get results. They push—but they get the best pushers. One of our clients in this city spend \$100 a month with us—getting us to push for them. It pays them. Will their clients forget them? Never.

A Booklet for Printers, - \$5.00
A Series of Two Booklets
and Six Folders, - \$5.00
Cuts, 2,000 of them on
hand, electros, each, - 25c.

Send for Special Proposition to Printers.
Address Main Office.

The Advertiser's Agency,



BUFFALO. — — — — DETROIT.

E. ST. ELMO LEWIS,
General Manager,
921, 923, 925 Chestnut St.,
PHILADELPHIA.



FREE-HAND DRAWING and ILLUSTRATING....

Taught in

THE ART STUDENT
AND **THE LIMNER.**

FULLY ILLUSTRATED. SIXTH YEAR.
10 CENTS A COPY. \$1.00 A YEAR.

Ernest Knauff, Director of the Chautauque Society of Fine Arts, Editor. Sketching from Nature, Caricaturing, Newspaper Illustrating by the Chalk-plate Process. Wood Engraving, A. B. Frost No.

PORT ORAM, N. J.

I liked *The Art Student* from its beginning for its sound and masterly instruction, and took it merely to support a good thing. When I now will exchange my Nos. for a new subscription so as to keep a little in touch. W. S. B.

NEW YORK, January 8, 1896.

I have looked over your specimen copies, and am satisfied I can learn from them, although I have been making designs for many years.

J. H. G.

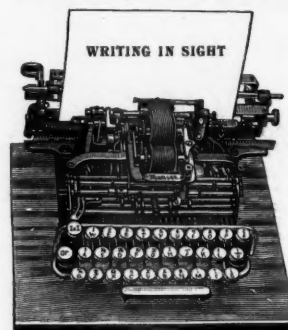
PHILADELPHIA, PA., February 10, 1896.

I wish to say that I appreciate *The Art Student* very much. I have learned considerable the past year, not only about illustrating, but about printing. Hoping you will not miss sending a single number, I inclose my subscription for another year. C. H. W.

THE ART STUDENT,
132 W. 23d Street, New York.

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains many desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.

MANUFACTURERS,

240-244 W. Lake St., CHICAGO, ILL.

N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

FOUR HUNDRED AND TWENTY MILES
VIA
CHICAGO GREAT WESTERN RAILWAY
Maple Leaf Route
BETWEEN
CHICAGO ST. PAUL AND MINNEAPOLIS
F. W. LORD, GENERAL PASSENGER AND TICKET AGENT, CHICAGO.

50 YEARS' EXPERIENCE.
PATENTS
TRADE MARKS, DESIGNS, COPYRIGHTS &c.
Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the
SCIENTIFIC AMERICAN,
beautifully illustrated, largest circulation of any scientific journal, weekly, terms \$3.00 a year; \$1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address
MUNN & CO.,
361 Broadway, New York.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for
HOLLISTON LINEN FINISH BOOK CLOTHS,
BUCKRAMS, ETC.

Importers of
German Book Cloth,
Skytogene, etc.
Correspondence solicited.

TARCOLIN vs. BENZINE

(Trade-Mark)

CLEANS Rollers, Type PRESERVES Roll-
ers. or Cuts better.
SECURES Lower Rate of Fire Insurance.
Rebates on existing Policies.

Approved by Fire Insurance Companies.

The Patent, Famous

MOIST BRISTLE BRUSH, to apply with,
saving time, labor and money.

Write for DELETE CHEMICAL CO.
circulars. 126 William St., New York.

ESTABLISHED 1872
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST
PRINTING QUALITY
IN PLATES

THE
WILLIAMSON-HAFFNER
Engraving Co.
— DENVER. —

C. W. CRUTSINGER
MANUFACTURER OF
**Printers' Rollers and
Composition**
18 North Second Street
ST. LOUIS, MO.
Our Elastic Tablet Glue is the
Best in the Market.

Magna
Charta
Bond
Ads.

The complete set of 148 de-
signs submitted in the recent
advertisement competition of
the Riverside Paper Com-
pany can now be obtained in
book form. This is a valu-
able work for the compositor,
the apprentice, the adver-
tiser or the writer of adver-
tisements, as it gives many
suggestions as to proper display. A 160-page book,
9 x 12 inches in size. Sent to any address on receipt
of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street,
corner Spruce, NEW YORK.

214 Monroe Street,
CHICAGO.

Printers'
Rollers..

BEST
and
CHEAPEST
in
USE!

GODFREY & CO.

909 Sansom Street,
Philadelphia, Pa.



ETCHING METALS

We have taken particular pains to procure a very superior
Copper for Half-tone, Ground and Polished
and have numbers of letters from photo-engravers stating
our Copper to be the best they have ever used. Our Copper
Plates are manufactured with the greatest care and are free
from hollows, waves or flaws of any kind. We can furnish this
metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching
Hard and Pure or Soft Zinc of superior quality. Sheets
or plates of any size or gauge required.

AMERICAN STEEL AND COPPER PLATE COMPANY,
150 NASSAU STREET, NEW YORK.

FOR...

Glazed Papers
Plated Papers
Leather Papers

GO TO

Slade, Hipp & Meloy,
71-73 W. Monroe St.,
CHICAGO.

Gray's Ferry
Printing Ink Works.

C. E. ROBINSON & BRO.

198 CLARK STREET, - CHICAGO.

86-88 Fulton Street, NEW YORK.

710 Sansom Street, PHILADELPHIA.

124 Hopkins Place, BALTIMORE, MD.

**HELP
WANTED**
UNCLE SAM

wants bright young and middle-aged men to take the Civil Service Examinations for appointments in the Customs, Internal Revenue, Departmental, Railway Mail Services, and the Government Printing Office. 5000 appointments made annually. Hundreds of new appointments to be made this year! Examinations in every state. Chances excellent for those who prepare by mail. Particulars as to salaries, duties, etc., free from mention this paper. NATIONAL CORRESPONDENCE INSTITUTE, Dept. S. 4., 34 National Bank Building, Washington, D. C.



OLDS ENGINE

The Engine that Built
a 10,000 Square Feet
Addition last year!

Because they are an economy of
fuel and space— $\frac{1}{4}$ cent per horse-
power used per hour. Twelve years of successful
business with the printer assures you of a marvel of
perfection in the "Olds" Upright and Horizontal.

P. F. OLDS & SON ENGINE WORKS,
Box 600. Lansing, Mich.

LOVEJOY CO.'S
DRY PAPER MATRIX
(PATENTED.)

Will keep in any climate.
Ready for use when wanted.
Just the thing for offices where there is but a
limited amount of stereotyping.
No sweat box necessary. Easy to use.
Molds can be made on machine or by hand. Less
time required for drying, less heating of type and
less wear on blankets than when using the ordinary
matrix. In sheets 19x24 inches.
Can be sent by mail or express to any part of the
world. Send 12 cents in stamps for half-sheet
sample by mail. Price, \$1.50 per dozen.

THE LOVEJOY CO.
444-6 Pearl Street, - NEW YORK, U. S. A.

H. GRIFFIN & SONS,
ESTABLISHED 1833,

IMPORTERS AND DEALERS IN

BOOKBINDERS' AND
POCKETBOOK MAKERS'
SUPPLIES.

MOROCOLINE (An Imitation of Leather)
A SPECIALTY.

75 AND 77 DUANE STREET,
NEW YORK CITY.

FRANK G. STEWART, PRES'T. HERMAN SCHUESSLER,
Gen'l Manager.

The
Photo-Chromotype
Engraving Co.

719 Vine Street, - - - PHILADELPHIA.

We solicit your correspondence if you
appreciate

GOOD QUALITY—LOW PRICE—PROMPTNESS

Our Catalogue now ready.

The INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$7.00 per year for two lines, and for more than two lines \$2.00 per line additional.

ADVERTISEMENT WRITERS.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotypes machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotyping Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works. Carter & Barnard, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co. general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

Printing Supply Co.

Not Incorporated

Plain
Printed
Engraved
Lithographed

Stationery

PAPER AND ENVELOPES

BLANK BOOKS AND OFFICE SUPPLIES
OF EVERY DESCRIPTION

158 Adams Street

Chicago

LITHO-TYPO WORK
A SPECIALTY

Of which this Card is a specimen

Business Card, Design No. 150, showing reading matter printed from type. Reproduced for advertising purposes by photo-zinc process.

Litho-Typo Stationery Blanks

Four designs each of cards, statements, bill, letter and note heads, lithographed from original and artistic designs, in greenish-black ink. By the use of these blanks it is possible for printers to produce, with type, commercial stationery closely imitating lithographed work. These blanks will prove trade-winners in the hands of any printer with average ability.
Samples on application.

Goes Lithographing Co.

158-174 ADAMS ST., CHICAGO,
ORIGINATORS OF

PROFIT-
MAKING Trade Helps.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecast., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesol, P., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

PHOTO-ENGRAVING.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesol, P., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market st., Chicago. Mfrs. printers' rollers and tablet composition.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEEL RULE.

J. F. Helmsold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri

Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

Manufacturers of

Brass Type

of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSERS, HAT
TIP PRINTERS and WOOD PRINTERS.

E. MENUEL & SONS,
HONORABLE MENTION
LONDON, 1862.
PRIZE MEDAL,
SYDENHAM, 1865.



E. MENUEL & SONS,
PRIZE MEDAL,
LONDON, 1870.
HONORABLE MENTION,
PARIS, 1878.



No. 877. 50c.



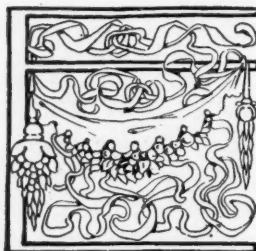
No. 878. 45c.



No. 879. 50c.



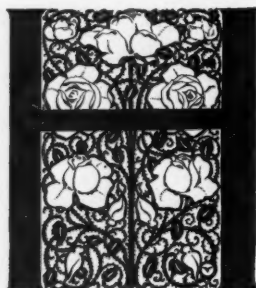
No. 880. 50c.



No. 881. 50c.



No. 882. 50c.



No. 883. 50c.



No. 884. 50c.



No. 885. 50c.



No. 886. 50c.



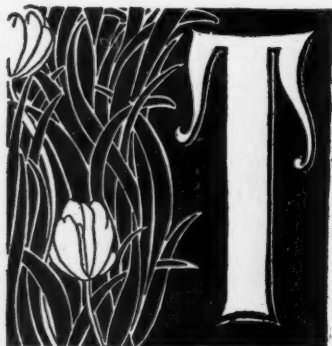
No. 887. 40c.



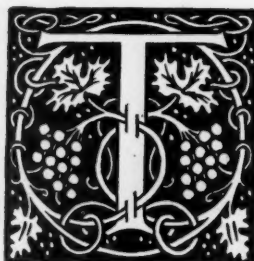
No. 888. 40c.



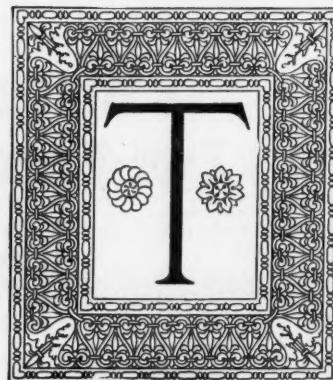
No. 889. 50c.



No. 890. 60c.



No. 891. 50c.



No. 892. 60c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago.
Order by number. Do not cut this page.

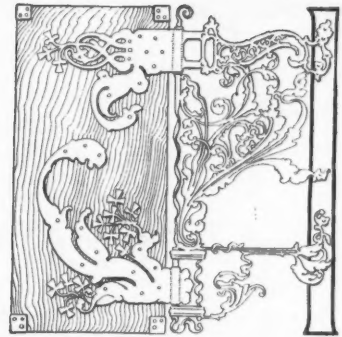
Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.



No. 893. 60c.



No. 894. 45c.



No. 895. 60c.



No. 896. 60c.



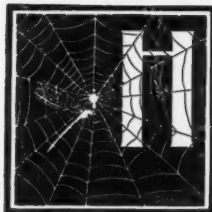
No. 897. 50c.



No. 898. 60c.



No. 899. 50c.



No. 900. 40c.



No. 901. 40c.



No. 902. 40c.



No. 903. \$1.20.



No. 904. \$1.35.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago.
Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.

Byron Weston Co's



Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

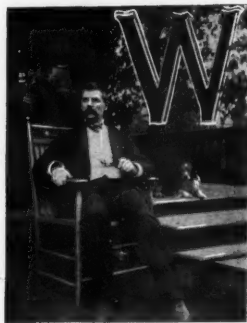
Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

PAGE	PAGE	PAGE
Advertisers' Agency..... 486	Franklin Engraving & Electrotyping Co..... 374	Olds, P. F., & Son, Engine Works..... 487
American Steel and Copper Plate Co..... 487	Freund, William, & Sons..... 391	Osgood & Co..... 475
American Type Founders' Co..... 372, 373, 384	Fuchs & Lang Manufacturing Co..... 471	Oswego Machine Works..... 474
Anthony, E. & H. T., & Co..... 482	Fuller, E. C., & Co..... 469	Otto Gas Engine Works..... 482
Arabol Manufacturing Co..... 483	General Engraving Co..... 379	Paper Mills' Co..... 480
Art Student, The..... 486	Gladiator Cycle Works..... 390	Payer Printing Machine Works..... 481
Ault & Wiborg Co., The..... Insert	Godfrey & Co..... 487	Parsons Paper Co..... 470
Babcock Printing Press Manufacturing Co..... 476	Goes Lithographing Co..... 488	Photo-Chromotype Engraving Co..... 487
Benedict, Geo. H., & Co..... 383	Grand Rapids Engraving Co..... 487	Pope, A. W., & Co..... 481
Binner Engraving Co..... 377	Gray's Ferry Printing Ink Works..... 487	Printer and Bookmaker, The..... 471
Blanchard, Isaac H., & Co..... 463	Griffin, H., & Sons..... 487	Profitable Advertising..... 465
Blomgren Bros. & Co..... 478	Hamilton Manufacturing Co..... 395	Prouty Co., The..... 465
Bronson Printers' Mch. and Warehouse Co..... 473	Harris Automatic Press Co..... 370	Prouty, George W., Co..... 465
Brown Folding Machine Co..... 384	Hellmuth, Charles..... 483	Queen City Printing Ink Co..... 466
Brown, L. L., Paper Co..... 382	Hickok, W. O., Manufacturing Co..... 486	Riverside Paper Co..... 394
Buffalo Printing Ink Works..... 481	Hoke Engraving Plate Co..... 471	Rockford Folder Co..... 482
Bullock Electric Manufacturing Co..... 484	Huber, J. M..... 481	Rosback, F. P..... 474
Business Directory..... 488	Illinois Engraving Co..... 467	Royle, John, & Sons..... 391
Butler, J. W., Paper Co..... 365	Illinois Paper Co..... 480	Scientific American..... 486
Campbell Printing Press & Mfg. Co..... 366 to 369	Interior Conduit & Insulation Co..... 393	Seybold Machine Co..... 388, 389
Carver & Swift Stamping Press Co..... 391	Jaenecke Bros. & Fr. Schneemann..... 371	Sheridan, T. W. & C. B..... 381
Central Electrotype and Engraving Co..... 487	Juergens Bros. Co..... 475	Slade, Hipp & Meloy..... 487
Central Paper Co..... 481	Keith Paper Co..... 385	Standard Machinery Co..... 378
Challenge Machinery Co..... 473	Kidder Press Manufacturing Co..... 386	St. Louis Photo-Engraving Co..... 465
Chambers Brothers Co..... 396	Krause, Karl..... 474	Straeffer & Siedenburgh..... 486
C. H. & D. R'y..... 465	Latham Machinery Co..... 485	Sturtevant, Charles L..... 465
Chicago Great Western R'y..... 486	Levey, Fred'k H., Co..... 475	Thorne Typesetting Machine Co..... 370
Chicago, Milwaukee & St. Paul R'y..... 465	Lovejoy Co..... 487	Union Card & Paper Co..... 481
Chicago Paper Co..... 480	Lloyd, George E., & Co..... 385	Van Alens & Boughton..... 468
Child Acme Cutter & Press Co..... 384	Maguire & Baucus (Limited)..... 390	Van Duzen Gasoline Engine Co..... 465
Coss, Loring, & Co..... 384	Manz, J., & Co..... 375	Western Wheel Works..... 477
Color Printer, The..... Cover	Megill, Edward L..... 470	Want Advertisements..... 462
Cottrell, C. B., & Sons Co..... 464	Mergenthaler Linotype Co..... 387	Wells, Heber..... 470
Cramer, G., Dry Plate Works..... 396	Miehle Printing Press & Mfg. Co..... Cover	Weesl, F., Manufacturing Co..... 385
Crescent Type Company..... 472	Missouri Brass Type Foundry Co..... 489	Weston, Byron, Co..... 492
Crutsinger, C. W..... 487	Morgans-Wilcox Mfg. Co..... 391	Wetter, Joseph, & Co..... 473
Delete Chemical Co..... 487	Moses, Lionel..... 465	White, James, & Co..... 480
Dexter Folder Co..... 471	Munson Typewriter Co..... 486	Whiting Paper Co..... 481
Dick, Rev. Robert, Estate..... 384	National Correspondence Institute..... 487	Whitlock Machine Co..... 392
Eastern Brass Type Foundry..... 484	New Champion Press Co..... 476	Wild, Anton..... 470
Eastman Kodak Co..... 396	O'Bannon, The J. W., Co..... 487	Williamson-Haffner Engraving Co..... 487
Electric City Engraving Co..... 376		Zeese, A., & Co..... 484
Electro-Light Engraving Co..... 475		
Electro-Tint Engraving Co..... 380		
Emmerich & Vonderlehr..... 476		
Empire Typesetting Machine Co..... 393		



An August Suggestion.



WHEN you return from your summer outing you will find many things awaiting your attention — Time will be Money. A good way to save both will be to use Butler's Net Price List — printed in the handiest form possible for the selection of stock. We mailed you one; if you don't find it send for another.

Supposing you wanted five reams of double cap ruled special to bill-heads, what would it cost? The Price List will tell you — look it over.

Keep your eye on this list. This is our "August Suggestion."

J. W. BUTLER PAPER COMPANY,
212-218 MONROE STREET,
CHICAGO.



Contest Number One.....

Closed July 31, and we hope to be able to present the names and portraits of the winning pressman and feeder in the September number, and also the names of those honorably mentioned by the Committee.

We take pleasure in announcing that, in addition to the cash prizes, the winning pressman and feeder will receive a handsomely engrossed and engraved certificate signed by the Committee.

Certificates of Honorable Mention will also be presented by the Committee to those competitors who, while failing to obtain the prize, yet presented specimens of unusual merit.

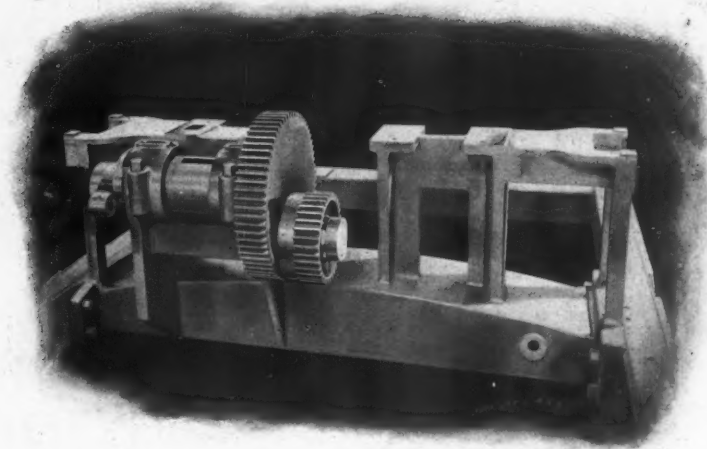
Writing of the Tournament of the "Century," the editor of THE INLAND PRINTER, in the July number, very truly remarks:

"Reputations mean money in these times, so it must be remembered that the prizes offered by the Campbell Company, generous though they are, represent much more than the mere cash value to the recipients. The prize-winners will go far to establish a reputation for superior excellence in their craft, and it is safe to say that the Campbell Company will not let the victors modestly hide their light under a bushel."

It is to the interest of every man operating "Century" Presses to enter the tournament. Contest Number Two is now going on. Send us your names.



..The Heart of the “Century”



(DESIGN AND OTHER PATENTS PENDING.)

From a No. 0.

THIS is an illustration of what has been pronounced to be the cleverest accomplishment in modern press engineering. It consists of a single-piece casting of immense strength, weighing upward of a ton, which, being bolted within the base-plate at the bottom to the side frames at its ends and beneath the bed supporting rib at its top, constitutes a Gibraltar of strength which holds the parts of the machine in absolute alignment under the severest strains that high speeds, heavy forms and weak floors may bring to bear upon them.

This unique piece forms a massive base of operation for the bed-driving motion that is entirely without precedent, and it is the unyielding support which this member gives the bed beneath the point of pressure that constitutes the “Century” the best **printing** press yet devised.

The Rotary Centerless Movement is also shown; the large gear drives the bed at a uniform velocity throughout the full printing stroke and back, while the small gear, which is secured in an eccentric position to the large gear, acts to reverse the bed at each end of the stroke with a crank motion. The bed (in this illustration omitted) is provided with two straight racks of $3\frac{1}{2}$ -inch face, one above and the other below the large gear, and with two semi-circular racks, one of which at each end ties the straight racks together; these curved racks (which have their teeth pointing inward) are set to one side of the straight racks and are used by the small gear at each end of the stroke to reverse the bed. Thus, at **all times**, the bed and its driving mechanism are in harmonious gear — gates, latches, springs, shoes, slots and cams being unnecessary.

In order that the power which is possessed by the heart of the “Century” and its marvelously swift driving motion may be grasped, we cite the following figures:

The heart will withstand a pressure of **320,000** pounds applied along the line of impression.

The shaft of the Bed Driving Gear cannot fracture short of **450,000** pounds.

The Reversing Pinion will withstand a pull of **105,000** pounds.

With the “Century” we accomplish and **maintain** speeds heretofore unheard of, without jar and vibration. We secure a degree of impressional power superior to that of any other press in existence, which permits it to produce work of any desired quality at a rate of production far beyond the capabilities of other machines. Upon it half-tones and other delicate printing surfaces will produce **many more impressions** than have ever been secured from them; indeed, in many instances upon the “Century” their life has proven to be **four times** greater than was supposed.

The importance of these facts, which concern but a few of the points of the “Century,” upon earning capacity need not be mentioned. The printer who desires not merely to live but to **make money** while he lives will draw his own conclusions and act accordingly.

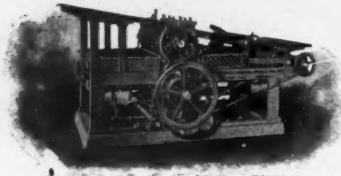
THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

5 Madison Avenue, New York.

96 Leadenhall St., London, E. C.

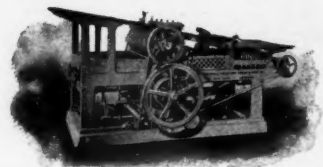
16 "Centurys" shipped in May!



W. S. Ray, State Printer, Harrisburg, Pa.



J. J. Little & Co., New York.



W. S. Ray, State Printer, Harrisburg, Pa.



W. S. Ray, State Printer, Harrisburg, Pa.

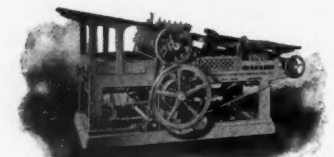
The "Century"
is a new type of press
of but
recent invention,
and is a
vast improvement in
all respects
over other existing
machines.



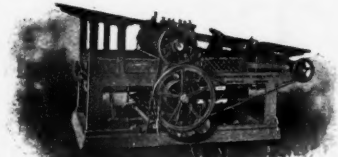
It can be run
at a
profit where others fail
to meet the cost
of
operation.



W. S. Ray, State Printer, Harrisburg, Pa.



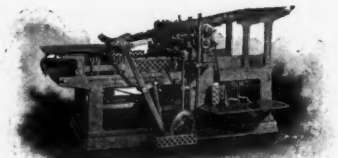
"The Alliance Press," So. Nyack, N. Y.



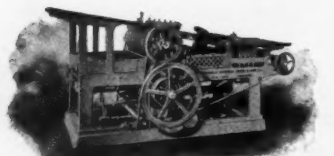
"The Alliance Press," So. Nyack, N. Y.



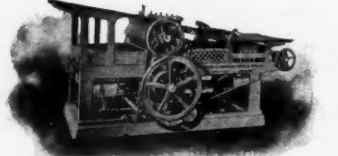
"The Colliery Engineer," Scranton, Pa.



"The Colliery Engineer," Scranton, Pa.



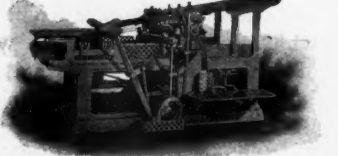
American Litho. Co., New York.



American Litho. Co., New York.



Nicoll & Roy, New York.



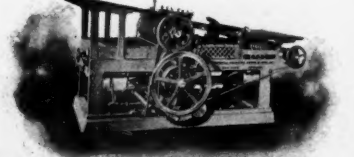
W. J. Roth, New York.



J. L. Murphy, Trenton, N. J.

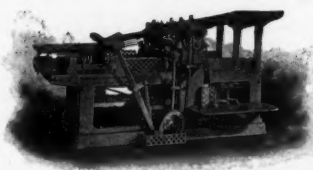


J. J. Little & Co., New York.

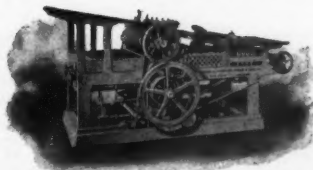


Staten Island Pub. Co., Port Richmond, N. Y.

18 "Centurys" shipped in June!



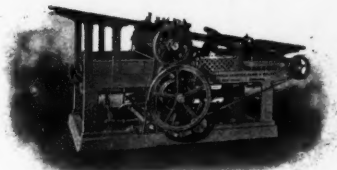
Thomas & Matill, Cleveland, Ohio.



Thomas & Matill, Cleveland, Ohio.



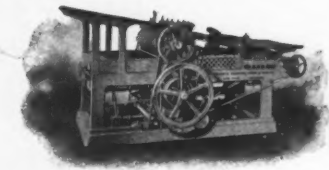
C. J. Krehbiel & Co., Cincinnati, Ohio.



Murdoch, Kerr & Co., Pittsburg, Pa.



Lounsbury, Nichols & Worth, Boston, Mass.

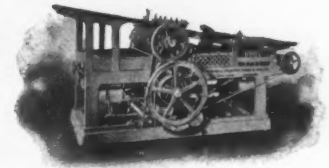


Nicoll & Roy, New York.

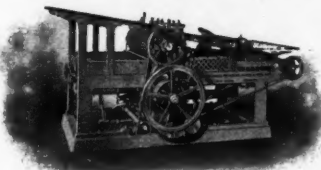


"The Colliery Engineer," Scranton, Pa.

If your presses are
not "Centurys,"
throw them out.
The increased earning
capacity of your
plant will warrant
the sacrifice.



Meyer Bros., New York.



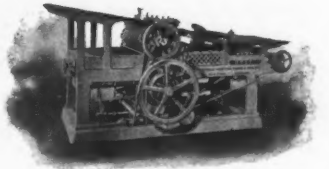
The Indianapolis Ptg. Co., Indianapolis, Ind.



Kinnard Mfg. Co., Dayton, Ohio.



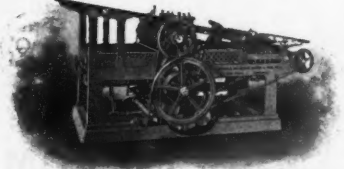
"The Washingtonian," Washington, D. C.



G. F. Swank, Johnstown, Pa.



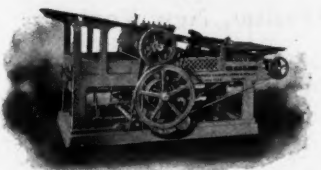
Young & Selden, Baltimore, Md.



The Eden Publishing Co., St. Louis, Mo.



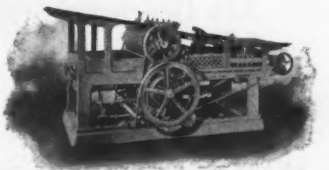
Regensberg & Seckbach, Chicago, Ill.



E. Hine & Bros., Peoria, Ill.



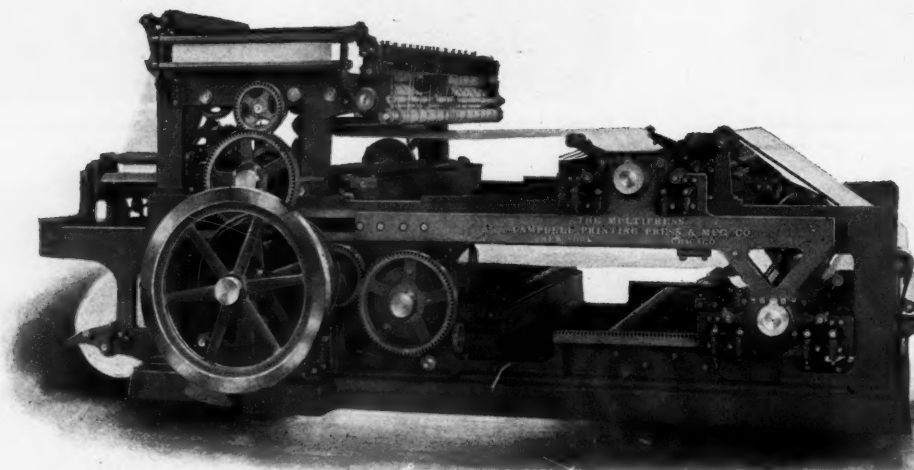
*"The Courier-Journal" Job Printing Co.,
Louisville, Ky.*



*"Ottawa Times" Printing and Publishing Co.,
Ottawa, Canada.*

The "MULTIPRESS"

(Many Presses in One.)



4-paged papers	} can be	{ Printed,	{ at	{ 5,000 to		
6-paged papers					{ Folded and	{ 6,000
8-paged papers						

Also Bobtail Sheets consisting of 3, 5 or 7 pages.

The "Multipress," printing on a web from ordinary flat forms of type, is a unique press among machines of this character, in its speed, strength, simplicity and convenience.

The "Multipress" is built for business, to produce a newspaper more perfectly and profitably than has heretofore been possible, and with the least possible trouble and exertion to the pressman or to the proprietor.

It infringes no patents, it does not grind type continually or break the web by the strain and jerk of its looping mechanism. Its register is more accurate, its distribution more perfect than that of any similar machine.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

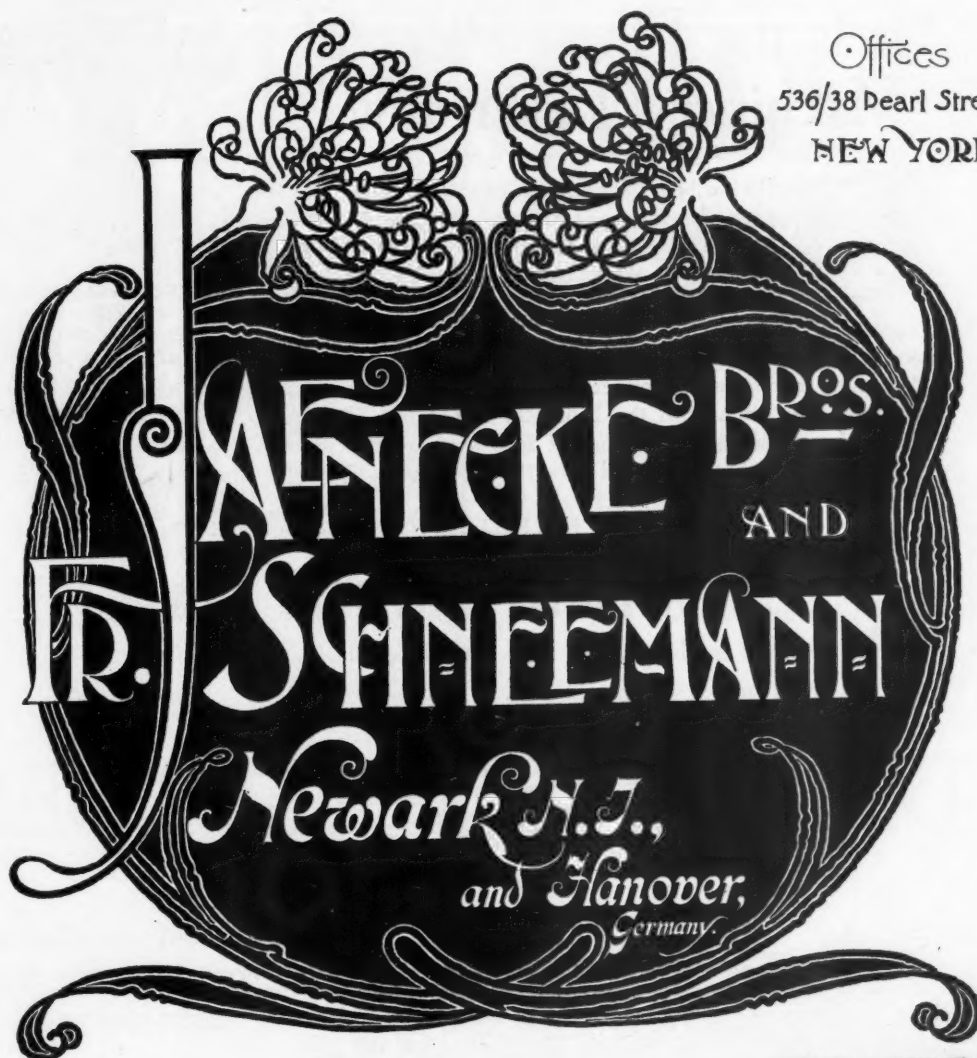
5 Madison Avenue, New York.

96 Leadenhall St., London, E. C.

BEWARE!

All Traveling Cylinder Flat Bed Web Perfecting Presses, whether the beds are movable or immovable, infringe our patents.
Purchasers of such a machine will be held liable. Keep out of trouble,

Offices
536/38 Pearl Street
NEW YORK.



PRINTING INKS

for every system of printing.

BRONZE POWDERS.



"It is the Finest Piece of Machinery I ever saw."



HIS has been the exclamation of more than one pressroom foreman, when the HARRIS AUTOMATIC has been uncrated before his astonished gaze. The performance of the press has invariably been still more of a surprise and delight

than its appearance. * * * * * If it were not a breach of confidence, we could tell some wonderful stories of the profits our presses are making for our customers. * * * * * It is a truth that to print considerable runs of envelopes, cards, tags, blotters and box blanks in any other way than with the HARRIS AUTOMATIC CARD AND ENVELOPE PRESS is out of date. Successful figuring for such work against users of the Harris Automatic is impossible. Up-to-date printers will draw their own conclusions from these facts.



FOR FULL PARTICULARS, ADDRESS

The Harris Automatic Press Co.

NILES, OHIO.

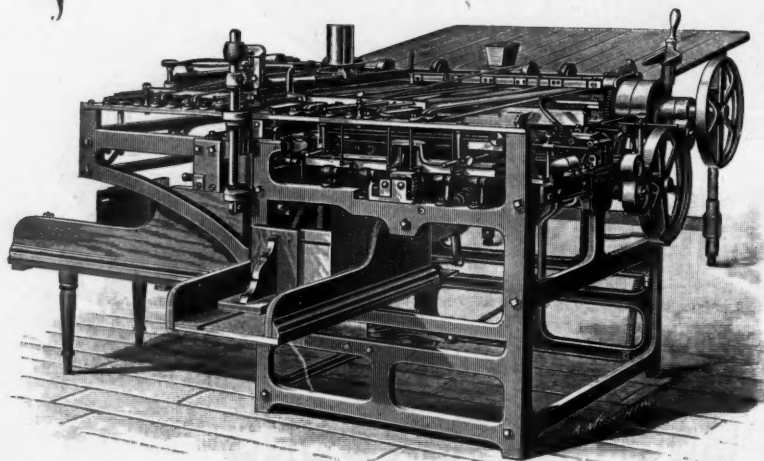
THE



DEXTER

COMBINATION
NEWSPAPER AND
PERIODICAL

FOLDER



A most satisfactory
machine for the
uses intended.

Built—as all "Dexter" machines
are—of the best materials.

WRITE FOR CIRCULAR AND
PARTICULARS.

BRANCHES:

CHICAGO: 315 DEARBORN STREET.

BOSTON: 149 CONGRESS STREET.

FACTORY: PEARL RIVER, N. Y.




DEXTER FOLDER CO.

97 READE STREET, NEW YORK.



Ault & Wiborg

Simplicity Itself.

It is not a matter of such great difficulty to do beautiful presswork provided you use the right sort of Ink. Finest materials, mixed in just the right proportion, render Ault & Wiborg's Inks absolutely unrivalled where fine presswork is required. 

Makers of Lithographic
and Letter Press
**Printing
Inks**
Cincinnati
New York, Chicago



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

P. S. Pease & Co.,
Detroit, Mich.

Cleveland Paper Co.,
Cleveland, Ohio.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Geo. B. Stadden,
Minneapolis, Minn.

B. M. Wood,
Dayton, Ohio.

DISTRIBUTING AGENTS FOR CANADA:


Toronto Type Foundry,
Toronto. Montreal. Winnipeg.

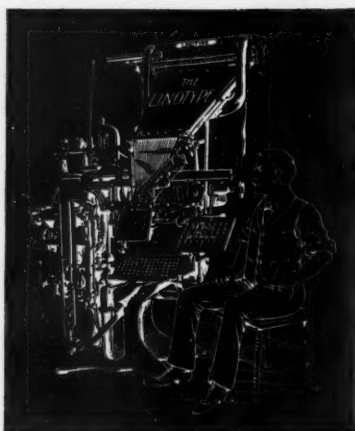


If you want a copy of "Binner's Poster" or "Eighteen-Story Creations," send five 2-cent stamps for "Modernized Advertising," or for ten 2-cent stamps all three will be sent to any address in the United States. Address, with stamps,

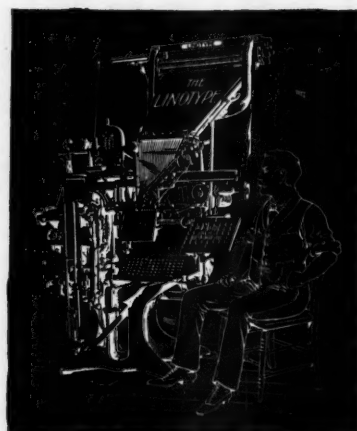
BINNER, IN THE FISHER BUILDING, CHICAGO.

The Up-to-date Printer

is a live, energetic man, who keeps abreast of the times, has artistic ideas of his own, gets out of the old-fogy ruts and installs in his office the best typesetting machine which money can buy. **CHEAP MACHINERY NEVER PAYS FOR ITSELF. THE LINOTYPE WILL.** No "going" office has ever discarded it. Why? Because it does the work of four compositors, reduces the cost of composition from 30 to 60 per cent, and has a guaranteed capacity of 5,500-7,500 ems of solid, justified matter per hour. 

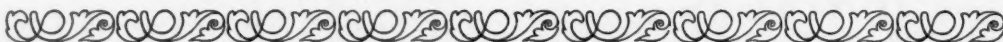


Adjustable Molds.
No "Pi."
Four-mold Discs.
Accents in stock.
Any Language.
Library Work.
Tabular Matter.




The Linotype has no Rival.

The Linotype has no Rival.



Small Printing Offices Use The Linotype

for the reason it is adapted to their needs. They have to save money, and there is no better way than by the installation of the Linotype. 



For further information, specimens of work, etc., call on or address

Mergenthaler Linotype Co.

P. T. DODGE, PRESIDENT.

Tribune Building, NEW YORK CITY.

ANTHONY'S PATENT LINE SCREEN HOLDER.



No Kits.
No Trouble.
Holds any size of
Plate and
Screen.
Distance between
plate and screen
adjustable.
Send for Descrip-
tive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price \$5. For sale by

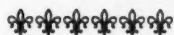
E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

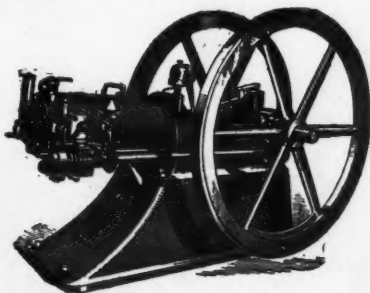
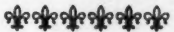
POWER FROM GAS OR GASOLINE. Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts.,
PHILADELPHIA,

No. 245 Lake Street,
CHICAGO.

Advance LEVER CUTTER

2,900 SOLD.



... is not an imitation of some other cutter, but an **advance** over other cutters. Notice the following **Points of Superiority**:

Gibs and Set Screws to take up wear. All shafts, screws and studs are **steel**. **No lead** or soft metal bearings. Interlocking gauge and clamp. **Figured scale** sunk in table. **Kalte dips**, makes easy shear cut. **New style lever** gives increased power. **All parts interchangeable**. We refer to 2,800 purchasers. Every machine fully guaranteed.

Write for gem booklets—
"A Cut in Paper," "Printing Money."

Speed and Quality

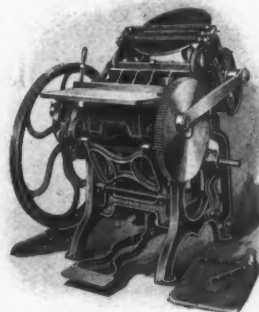
of work produced are all-important features in a printing press, and printers know that they must have these in order to **MAKE MONEY**. You cannot earn profits with slow or antiquated presses.

We have tested an 8 x 12

Challenge-Gordon

with a full form in place, and developed a speed of 3,200 an hour, using a piece of twine for a belt. This shows it runs light and fast.

Light running saves power. Fast running saves time. Both are money to the printer. Will you let it save money for you?



Many large establishments are running our new 8 x 12 Challenge-Gordon by steam at 3,000 an hour, and even faster. Smaller concerns who have no power can accomplish the same results by using our

Challenge Speed Treadle.

It is adapted only to Challenge-Gordon presses, and is easily attached. Must be seen to be appreciated. Before ordering a new press, see the Challenge-Gordon with Speed Treadle attachment; you will be surprised at the speed and ease of operation.

FOR SALE BY DEALERS ONLY.

THE CHALLENGE MACHINERY CO.

SOLE MANUFACTURERS,

Write for gem booklet, "Printing Money," sent free.

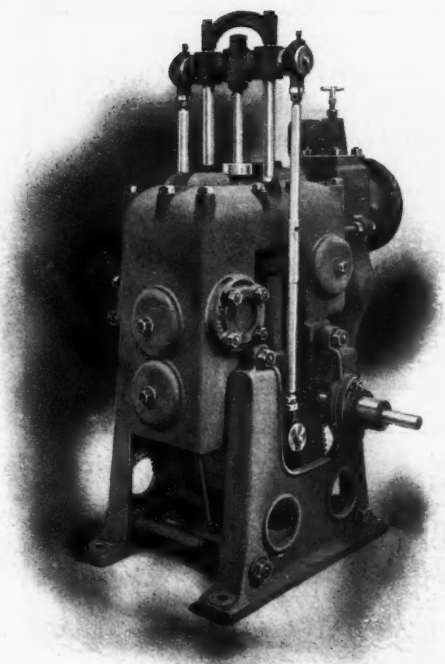
CHICAGO.



Catalogue Cuts...



COMBINE ARTISTIC FINISH
WITH ABSOLUTE PERFECTION OF
MECHANICAL DETAIL.



HALF-TONE FROM WASH DRAWING.

Our
Specialty....

The highest
grade
of work
obtainable
from
Wash Drawing
or
Photograph.



HALF-TONE FROM WASH DRAWING.

Franklin Engraving & Electrotyping Co.

241-251 DEARBORN ST. CHICAGO FRANKLIN BUILDING.

PRINTING and EMBOSSING At ONE Impression

STEEL DIE PRINTING is the highest style of the art.
There is money in this line as well as merit.
Our Stamping Press is a perfect piece of mechanism,
producing high-grade work at a large profit.
Write for our new catalogue.

**CARVER & SWIFT
STAMPING PRESS CO.**

25 N. 7th St., PHILADELPHIA, PA.

Selling Agents:

VAN ALLENS & BOUGHTON,
17-23 Rose Street, New York.

LEADING SPECIALS.

2-Quire Box of Embossed Paper with Envelopes at 45c.
5-Quire Box of Embossed Paper with two-letter
Monogram and Envelopes at \$1.25

SEND FOR CIRCULARS.



ENGRAVED Wedding Invitations, Announcements, At Homes, in the most approved forms. Lowest Prices.

Calling Cards, Monogram Stationery.

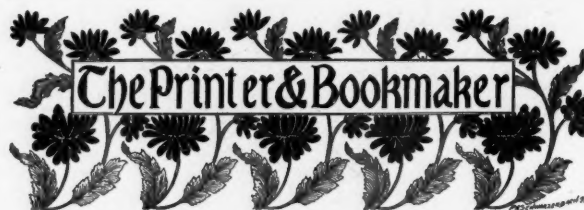
STEEL DIE EMBOSSED Letter-Heads, Envelopes, Catalogue Covers, etc.



WM. FREUND & SONS,

Write for Samples and Prices.

155 State St., CHICAGO.



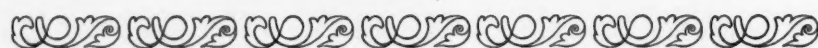
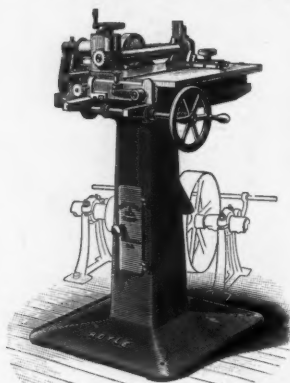
For Printers, Publishers, Illustrators, Engravers,
Electrotypers, etc.

Every number is replete with interesting information. Handsomely illustrated. Well printed. Send 20 cents for a sample copy. Subscription price, \$2.00 per year.

HOWARD LOCKWOOD & CO.,

143 Bleecker Street, NEW YORK.

Photo-Engravers' Machinery.



WE specially commend our Beveler and Rotary Edger to all practical engravers. These machines have both been thoroughly tested and have shown themselves to be of the greatest value and utility. We build them with the utmost care. Everything possible is done to insure durability, accuracy and convenience in operating.

We still make a specialty of Routing Machines. This branch of our business is a subject of constant care and attention. Our Straight Line and Radial Arm Machines represent everything that is best in Routers. Of course we build cheaper machines than these, and very good ones, too.

John Royle & Sons,
Paterson, N. J., U. S. A.

London Agent—P. LAWRENCE, 63 Farringdon Road, E. C.
Montreal Agent—C. J. ROBERTSON, 12 Phillips Square.





FACTORIES.
BROOKLYN & NEW YORK.

THE
FUCHS & LANE MFG. CO.
MANUFACTURERS OF
**PHOTO ENGRAVERS
SUPPLIES**

ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.

LITHOGRAPHERS SUPPLIES.
PRINTING INKS, BRONZE POWDER &c.

CHICAGO BRANCH, 328 Dearborn Street.

29 Warren Street, NEW YORK.

THE MODERN HIGH ART
ILLUSTRATORS OF
AMERICA.

ALL
PROCESSES.

CUTS FOR CATALOGUES,
BOOKS, SOUVENIRS,
NEWSPAPERS, &
LETTERHEADS, ETC.

Grand Rapids
Engraving Co.
GRAND RAPIDS, MICH.

BRANCH OFFICES: NEW YORK, CHICAGO & CINCINNATI.

8,000

Chandler & Price Gordon Presses are continually in use by practical
and discriminating

MEN

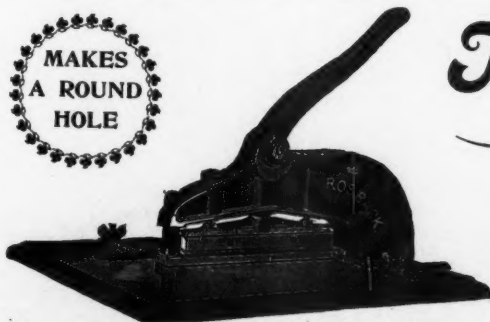
Who are judges of printing machinery and who make it a
point to always

GET

presses that will stand high speed, need no repairs and
produce the finest

WORK

capable of being turned out. These presses are made by Chandler
& Price Co., Cleveland, Ohio, and are for sale by all
dealers. Buy only C. & P. Gordons.



MAKES
A ROUND
HOLE

The Rosback....
— 10-Inch Hand Perforator

HAS many advantages over other machines and we fully recom-
mend it as **the best on the market**. Springs are at either
end of needle bar, out of the way, and preventing all tipping of
the bar. Stripper is double flanged, rendering it stiff and firm.
Bent or broken needles can be replaced in a few minutes.

FOR SALE BY **F. P. ROSBACK**, 54-60 South Canal Street, CHICAGO, ILL.

AGAIN THE CATALOGUE LAUREATE

OVER twenty-five hundred copies of this famous brochure (printed by Bartlett & Company, the Orr Press, the Printer Laureate) have already been mailed in response to requests; and we are prepared to send as many more, subject to the single proviso that the solicitors therefor shall be printers.

The Catalogue Laureate was published with the one object of selling our "Colt's Armory" presses.* To accomplish this we have aimed to adequately point out those features which we regard as of the highest advantage. But while endeavoring to present each detail with the utmost force and clearness, whereby to make you our customer, we have also surrounded these technical expressions with such a crown of typographic art as will, at least, prove professionally interesting, even if you are argument-proof.

In brief, it is within the truth to say, that this catalogue is at once an incentive to a higher plane in commercial printing and an educator respecting the means for such accomplishment; hence the printer who obtains and studies it is certain to derive benefit even if he does not immediately purchase a press. Our recompense may come later; for if you undertake the production of Laureate Printing this will require the Laureate Press—our "Colt's Armory"!

JOHN THOMSON PRESS COMPANY

253 BROADWAY, NEW YORK

Also 1107 Monadnock Block, Chicago,
and 63 Farringdon Road, London, E. C.

* The colored insert, showing a carpet design, in this issue of THE INLAND PRINTER, is a sample of Three-Color Process Printing, executed on a "Colt's Armory" Press by the Colorotype Company, of New York.



Printed on a "Colt's Armory Press"
JOHN THOMSON PRESS COMPANY, Designers and Manufacturers
New York Chicago London

Reproduced direct from a piece of carpet, and executed in three printings
from Colorotype Plates (patented) made by the
COLORITYPE COMPANY
Engravers for all printing methods
32-34 LAFAYETTE PLACE, NEW YORK

Three-color Process Inks from
CHARLES HELLMUTH, Agent for KAST & EHINGER
New York City

Printed from Duplicate Electrotypes made by The F. A. Ringler Co., N. Y.

FOR COLOR
PRINTING
USE OUR

THREE COLOR

COLORITYPE PROCESS PLATES (PATENTED)

"FOR PROMOTING INDUSTRY IN AGRICULTURE,
COMMERCE, MANUFACTURE, AND FINE ARTS"

BY this new Three-color Printing Process paintings or color sketches, or, better yet, in many cases, the object itself, is photographed in its true primary color values. These photographs faithfully transmit the most delicate gradations and tones of color to the printing plate or lithographic stone, so that the ensuing prints, whether a hundred or a million, reproduce the form and detail of the original with an absolute sun-truth, adding at the same time all the varied hues of nature in marvelous resemblance.

OUR HALF-TONE AND ZINC-ETCHING PROCESS

"FIRST INTRODUCED IN AMERICA BY OUR
F. A. RINGLER AND W. KURTZ"

We now supply the most critical users in America with a large volume of perfectly made and finished engravings ready for the press. These engravings, deeply etched on selected hard copper or zinc, will endure long editions, or may be readily duplicated by electrotyping, so that practically an indefinite number may be printed.

Publishers, manufacturers, advertisers, and others desiring the very best engravings, made with intelligent thought for good results, at a moderate and equitable charge, are invited to address us.

COLORITYPE COMPANY, 32-34 Lafayette Place, New York

George E. Sanborn

347 and 349 Dearborn Street

CHICAGO

WESTERN AGENT FOR

The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

MANUFACTURERS OF

Paper Cutting Machines

and *Machinery* for

Bookbinders and Printers

F. L. MONTAGUE, Eastern Agent, 30 Reade St., New York.

ALSO

Western Agent for **F. L. MONTAGUE & CO., New York**

MANUFACTURERS AND DEALERS IN

Elliott Thread Stitching and Tying Machine

Wire Stitching Machines and Wire

Paper Folding Machines

Paging and Numbering Machines

Ruling Machines, Signature Presses

Paper Box Machinery, Etc.

LONG DISTANCE TELEPHONE, "HARRISON 541."

TELEPHONE-M-548

BLOMGREN
BROS AND CO.

ENGRAVERS

BY ALL
PROCESSES



HALF TONE.
ZINC AND WOOD
ENGRAVERS

ELECTROTYPERS

175 MONROE ST. CHICAGO.



**HIGHEST
GRADE
HALF-TONES**

**HIGH
CLASS
DESIGNING**

**AT LOWEST
PRICES**

Electric City Engraving Co.

507 - 515 WASHINGTON ST. BUFFALO N.Y.

This half-tone is made on Max Levy's new patent Four-line Screen.

L. L. Brown Paper Company, Adams, Mass., U. S. A.



..... MAKERS OF

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS'
LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.


Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER
IN THE UNITED STATES, AND THE INCREASING
DEMAND FOR THESE PAPERS FOR DRAWING,
WATER-COLOR PAINTING, CORRESPONDENCE,
AND SPECIAL BOOK EDITIONS, GIVES AMPLE
EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.


177-179 MONROE ST.,
CHICAGO,

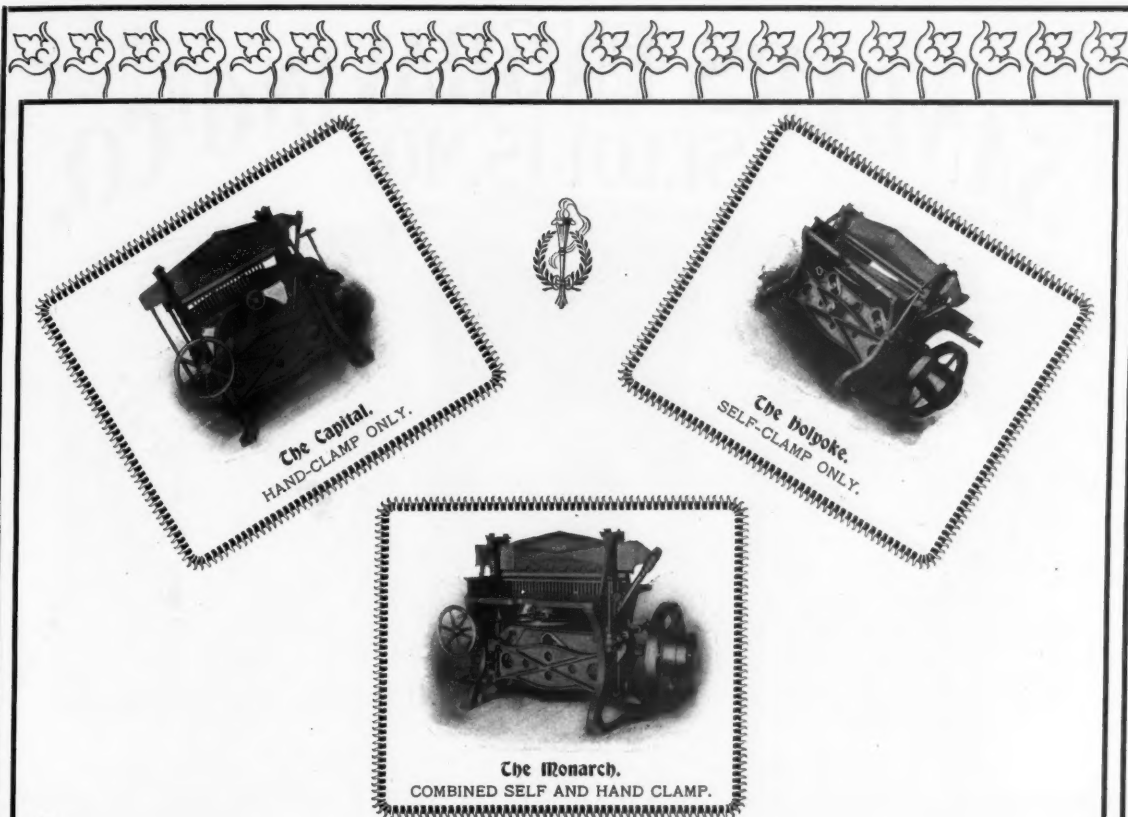
are Western Agents for the Hand-
made Papers. 



J. W. Butler Paper Co.

212-218 MONROE ST.,
CHICAGO,

are Western Agents for the Linen
Ledger and Record, the All-Linen
and the Bond Papers. 



*Users say, these are Four Facts about
Seybold Cutters:*

They are massively built and the working parts are of steel,
few and simple.

Their rotary movements invite unequalled speed.

They have every possible convenience.

They cut accurately all kinds of stock at all times, without
any ifs. Would you like details?

THE SEYBOLD MACHINE CO.

DAYTON, OHIO, 53-55 Louie St.

NEW YORK CITY, No. 1 Reade Street — a full line in operation.

CHICAGO.

ST. LOUIS.

LONDON.

SANDERS ENGRAVING CO.

ST. LOUIS, MO.

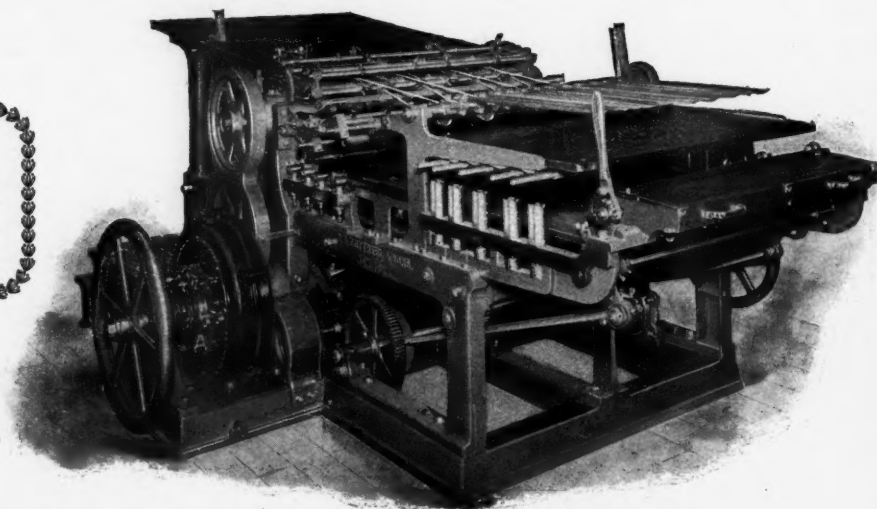


WHEN YOU NEED ENGRAVINGS FOR ANY PURPOSE, WRITE TO SANDERS ST LOUIS

Lundell Motors

For Direct Connection to any Type of
Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.

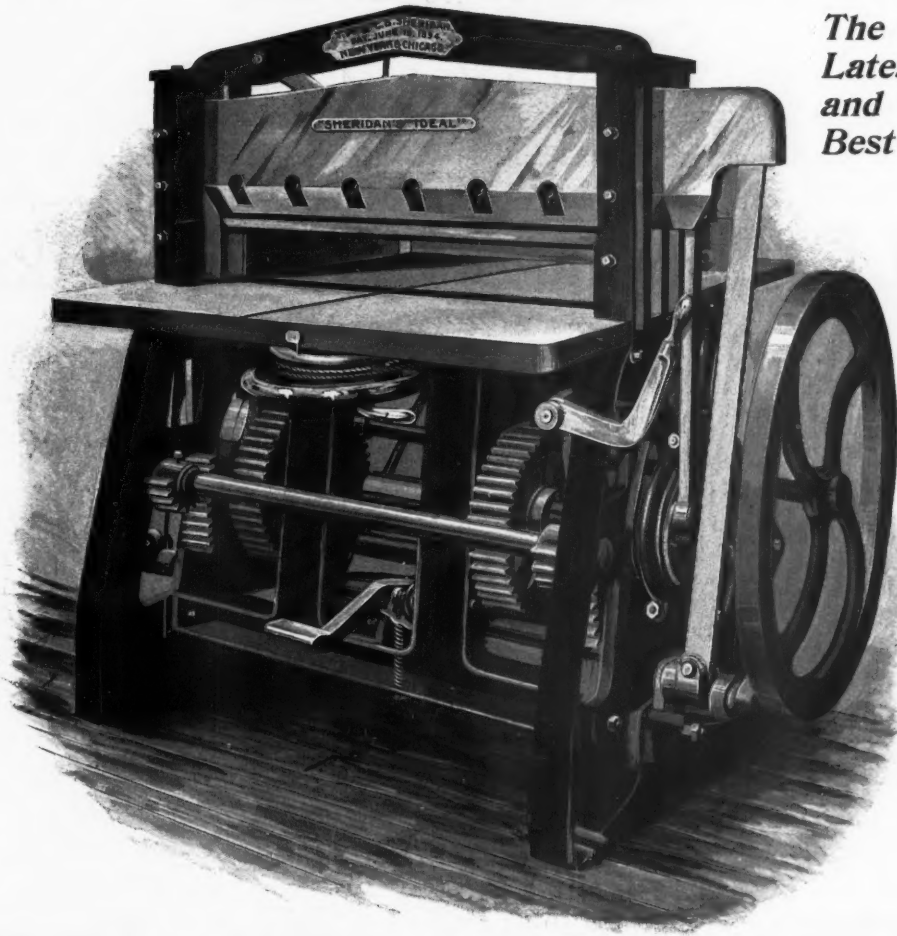


Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., 527 West 34th Street, New York City.

General Offices and Works:

Sheridan's Ideal



*The
Latest
and
Best!*

THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street,
NEW YORK.



413 Dearborn Street,
CHICAGO.

Works — Champlain, N. Y.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks
are Good, BETTER, BEST.



THE use of inferior inks is "played out." When you
buy, get only the BEST. We make them.



Queen City Printing Ink Company,
Home Office, Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.

A Strong Testimonial

TO THE MERITS OF THE BROWN & CARVER CUTTERS.

1896.

American Bank Note Co. buy one 38-inch.
American Book Co. buy one 38-inch.

1897.

American Book Co. buy one 44-inch.
American Bank Note Co. buy one 34-inch.



THE LATEST IMPROVED

Brown & Carver Automatic Clamp Cutting Machine.

A Fast, Simple, Accurate, Easily Operated Labor Saver.

Selling Agents:

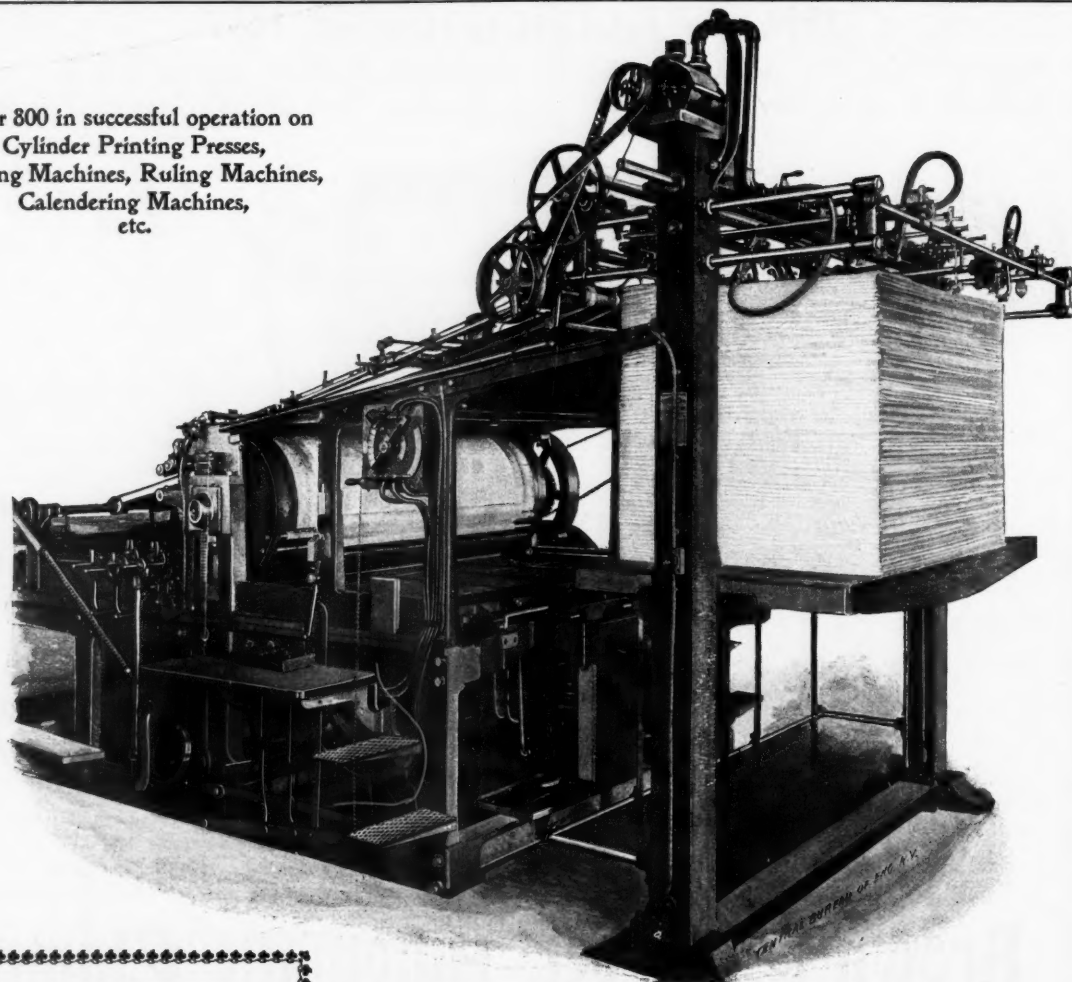
C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States,
17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
AMERICAN TYPE FOUNDERS' CO., 405-7 Sansome St., San Francisco, Cal.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn Street, Chicago, Ill

Oswego Machine Works,

OSWEGO, N. Y.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines, Ruling Machines,
Calendering Machines,
etc.



Showing Feeder attached to a Two-Revolution Front-Delivery Press.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

**MACHINES FOR BOOKBINDERS
AND PRINTERS.**

Duplicate Parts for Machines, Tape,
Wirtz, Thread, Oil, etc.

COMPLETE OUTFITS.



CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. FULLER & CO.

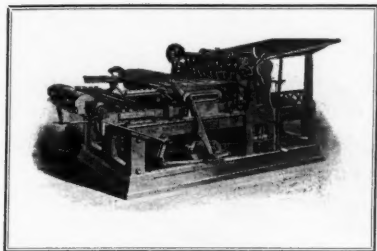
CHICAGO OFFICE:

279 Dearborn Street.

28 Reade Street, NEW YORK.

The Superiority of the Whitlock New Crank Bed Movement

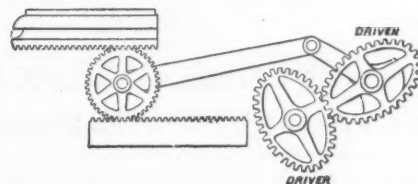
OVER ALL
OTHER
NEW MOVEMENTS
LIES IN
THESE POINTS:



It is so simple—the pressman need study nothing about it except the location of the oil holes—it does the work.

It is constantly in gear—no sudden entrance of gears before they operate—no slides—no springs—it works by simple, connected gearing.

It is long tried and durable as to those features which carry the bed backward and forward. The speed gears—two elliptical broad-faced gears (see cut)—form the sole novelty of the movement, and these we have tested and *know all about.*



It is smoother and slower over centers—by great odds smoother than any other—40 per cent less strain around ends.

We guarantee the swiftest, smoothest and most durable Bed Movement extant.



THE FOLLOWING SIZES ARE NOW ON THE MARKET:

No. 000—	4-Roller,	Bed 45 x 62,	Type 40 x 58,	Speed 1,620
No. 1—	4-Roller,	Bed 35 x 47,	Type 30 x 44,	Speed 2,040
No. 2—	4-Roller,	Bed 29 x 42,	Type 25 x 38,	Speed 2,200
No. 3—	2-Roller,	Bed 27 x 40,	Type 23 x 36,	Speed 2,600
No. 5—	2-Roller,	Bed 27 x 31,	Type 22 x 28,	Speed 3,000

Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52, Type 34 x 48, Speed 1,920.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

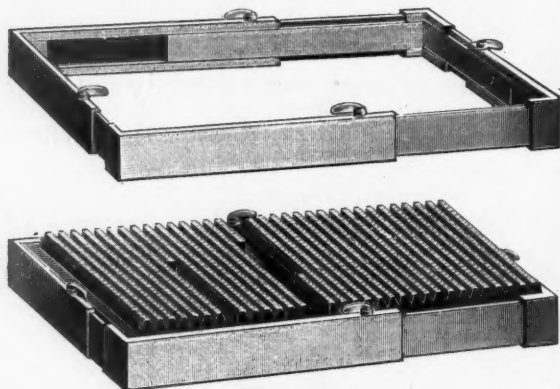
The Whitlock Machine Company.

Another Time-Saver....

The DEEGAN Page Fastener

To take the place of string.
Quick....Accurate....Reliable.

Patent
No. 581,271.

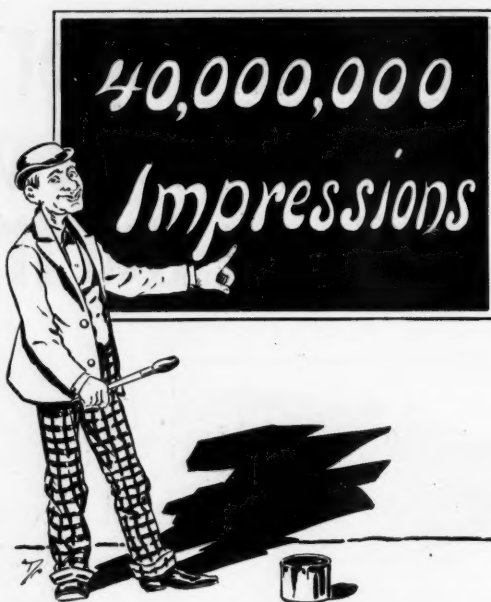


MADE BY

Morgans-Wilcox Co.

Send for Circulars.

Middletown, N. Y.



How is that for high?

Three little "Wetters" did it for Southwick's Lock Stub System without a single repair. After all that pounding they look new, too, and are good for many millions more. When you think of investing in a "Wetter," don't worry about its lasting qualities. Its durability is a quality which its users keep on praising. It's wonderful that so small a machine should stand so many hard knocks without wearing out or breaking down—but it does.

JOS. WETTER & CO.

20-22 MORTON ST., BROOKLYN, N. Y.

Parsons Paper Co.

Holyoke, Mass.

First-class Bond.
Royal Bond.
No. 2 Bond.
Old Hampden Bond.
Scotch Linen Ledger.
Royal Linen Ledger.

No. 2 Ledger.
No. 3 Ledger.
Extra Linen Laid.
Vendome Linen.
Parsons Extra Superfine.
Champion Superfine.

Extra Fines.
No. 2 Fines.
Tinted Weddings.
Colored Flats.
Envelope Papers.
Bristol Boards.

The most complete line of Loft-dried Papers of any manufacturer.
Send for sample sheets and compare with what you are now using.



Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes
and Finishes,
Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crust-
ing at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding.
Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed.
Needs only reducing by cold water.

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Transparent Lithographic Inks,
Tin Printing Inks,
Lichtdruck Inks,
Plate Printers' Colors, Oils, Varnishes, etc., and
Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

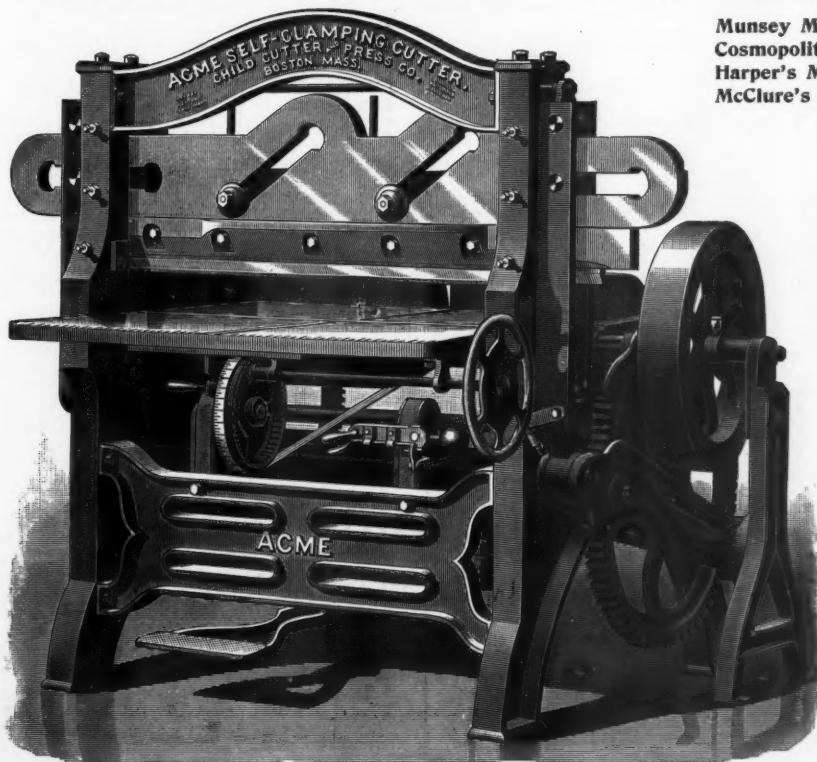
LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

Office and Factory:

46 - 48 East Houston Street,
NEW YORK.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.

Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers,
bookbinders, box makers, corset
manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

**The Child Acme Cutter
and Press Co.**

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

Ticket Printing at a Profit.

**Kidder
Presses
Print
Tickets
at a
Profit.**

In the First Place—THE DEMAND.

Look at the enormous increase in the use of all sorts of tickets. Think of the growing network of electric and suburban railways that in their development are bound to use tickets, checks and transfers by the million. Then the great fairs and amusement enterprises all use tickets—and lots of them. It is a demand that is growing, growing every day.

In the Second Place—THE SUPPLY.

When it comes to printing tickets **AT A PROFIT**, and getting the business in any volume, only a few printing houses, comparatively speaking, are really "in it." You may be trying, but if you haven't got the outfit, you are simply standing round outside the tent while the show is going on inside. *Better go in.*

In the Third Place—How to SUPPLY the DEMAND.

We can't explain all the detail here, but our self-feeding presses with their special attachments print tickets in two colors, numbering in a third color, cutting, slitting or perforating them as desired—do it all in one operation and do it so fast that it will surprise you—while our perfecting presses print your tickets on both sides in two colors and all the rest.

Write us a line, a postal will do, and we will gladly send you all the information about our machines.
You can do the ticket printing of your section **AT A PROFIT**, why not?

The Kidder Press Manufacturing Co.

26-34 Norfolk Avenue, Roxbury District, BOSTON, MASS.

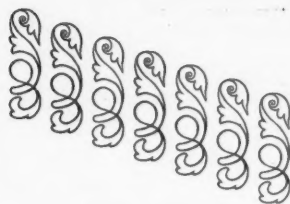
KIDDER PRESSES PRINT TICKETS AT A PROFIT.

ROWEN BORDER AND SCRIPT TYPE CABINETS



20-Drawer Border and Script Type Cabinet.

Invaluable for the Life and Preservation of Delicate Borders and Script Type Faces.



Manufactured exclusively by...



4-Drawer Border and Script Type Cabinet.

The Hamilton Mfg. Co. Two Rivers, Wis.

Wood Type

Send for our large, new, Illustrated Circular of Modern Printing Office Furniture. Ask your dealer for our goods.

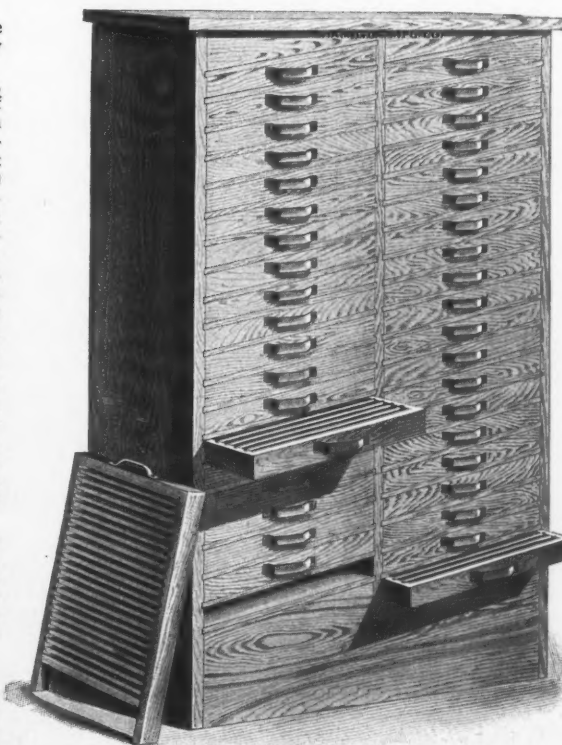
and Modern Printing Furniture.

IT is well known that borders and script type soon become battered and worn by friction when thrown in the ordinary type or border cases.

These Cabinets are constructed as shown in the illustration, with the drawers or cases pitched on an angle. The pieces of border or script type are set on end between the movable division strips, which leaves the faces exposed to the compositor and prevents any possibility of wear or friction of type faces. The tilt of the cases prevents the type from falling down. **For use in laying script fonts** a quantity of little pinch springs is furnished with each Cabinet, for dividing the different letters and characters in each font. These are to prevent a line from gradually settling down by gravity as characters are withdrawn. By the use of these pinch springs each series of characters is placed independently in the case. The slats or division strips are all made eighteen point in thickness, and the side rails are grooved at intervals of six points. By this arrangement all standard sizes divisible by six points are accommodated by properly placing the slats, and the whole Cabinet is interchangeable. The comparatively small number of eight and nine point border and script bodies can be accommodated in twelve-point divisions, or, where customers desire it, a quantity of special slats can be supplied to accommodate these bodies. Each case will hold thirty feet of six-point, or twenty-four feet of twelve-point, twenty feet of eighteen-point, seventeen feet of twenty-four-point, fifteen feet of thirty-point, thirteen feet of thirty-six-point, etc.

All drawers are 10 by 12 inches inside. Twenty division slats are furnished with each drawer in the four-drawer cabinet. In all other sizes fifteen division slats are furnished with each drawer. Ten brass pinch springs are furnished with each drawer in all cabinets. Extra springs two cents each. Extra springs should be ordered when a large amount of script type is to be accommodated.

We have secured the exclusive right to manufacture the Porter Patented Extension-Front Cabinet, and our new eight-page circular contains illustrations and full description of these excellent Cabinets. Write to us for a copy of this circular and prices on our new line of modern Printing Office Furniture.



40-Drawer Border and Script Type Cabinet.



*Now-a-days,
First-Class Publications
Use Kodaks for illustrating.*

*First-Class Publications
Can get Kodaks for part cash,
part advertising. Send sample
paper and rate card when you
write.*

*Eastman Kodak Co.
Rochester, N. Y.*

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work,
Line Drawings, and all work where the greatest
Contrast is desirable.

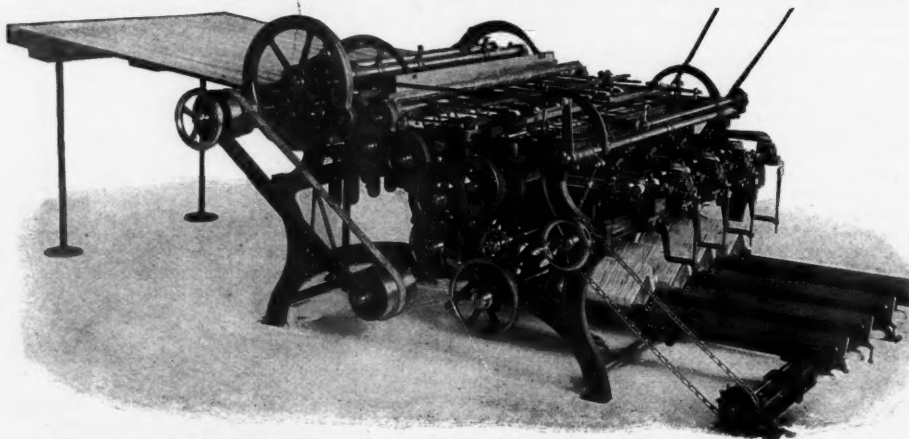
Try them, and convince yourself that they are
just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on
application. Manufactured by

**G. Cramer Dry Plate Works,
ST. LOUIS, MO.**

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....



This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

**E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.**

**Fifty-Second St., below Lancaster Avenue,
PHILADELPHIA, PA.**



From painting by E. A. Burbank.

"GI-AUM-E HON-O-ME-TAH."

Belle of the Kiowa Indians.



From painting by E. A. Burbank.

APACHE INDIAN CHIEF GERONIMO.